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ABSTRACT

This booklet contains examples of units of work for teaching children in Year 6 as part of the National Literacy Strategy. The seven units are drawn from all three terms in Year 6. Some of the units were written for the Year 6 Exemplification booklets in 2001-2002 and are reproduced in this publication with supplementary resources and/or guidance. Other units are new. The units cover reading and writing objectives in three non-fiction text types, narrative, poetry and plays and related sentence and word level objectives. The suggested length of these units varies from one week to three. The five-week revision unit prepares children specifically for the Key Stage 2 test. It covers narrative, poetry, and non-narrative reading, and narrative and non-narrative writing. Each unit consists of a five-page content section--contents page, introduction, teaching objectives, and teaching plan--and resources section. For most of the units, the resources section contains all the resources the teacher needs to teach the unit. (RS)

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The National Literacy Strategy

Year 6 Planning Exemplification 2002–2003

Guidance →

Curriculum and Standards

Year 6 teachers

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Introduction

This booklet and CD-ROM contain examples of units of work for teaching children in Year 6. The seven units are drawn from all three terms in Year 6. Some of the units were written for the Year 6 exemplification booklets in 2001–2002 and are reproduced in this publication with some supplementary resources and/or guidance. Other units are new. The units cover reading and writing objectives in three non-fiction text types, narrative, poetry and plays and related sentence and word level objectives. They exemplify rich, varied and challenging teaching to support children towards achieving levels 4 and 5 at the end of Year 6. The suggested length of these units varies from one week to three. The five-week revision unit prepares children specifically for the Key Stage 2 test. It covers narrative, poetry and non-narrative reading, and narrative and non-narrative writing.

Word level teaching and learning is incorporated into the work on analysis of text and into shared, guided and independent reading and writing. However, focused spelling, like mental maths, needs concentrated daily attention so that writing words correctly with a fluent hand is automatic and children's cognitive capacity is released to attend to the content and form of their writing. Ten minutes at the beginning of the literacy hour most days can be spent on sharpening up children's spelling knowledge.

In this booklet, there is a summary and a teaching plan for each unit. The complete units are on the attached CD-ROM. (This booklet is also reproduced on the CD-ROM.) Each unit consists of a five-page content section – contents page, introduction, teaching objectives, and teaching plan – and resources section.

For most of the units the resources section contains all the resources the teacher needs to teach the unit. (The revision unit has fewer resources attached as it recommends the use of past test papers and the sample material for the 2003 test published by QCA.)

Resources for use with/by children	Resources for the teacher
• Overhead transparencies (OHTs) for use in shared work. These can be enlarged further if an overhead projector is not available • Pages to copy for use by the children, e.g. short stories, planning sheets	• Annotated copies of overhead transparencies (OHTs) • Texts for demonstration-writing • Annotated copies of texts for demonstration-writing • Information sheets • Lesson notes for some lessons • Transcripts of some lessons or parts of lessons

On the CD-ROM, the files are named with the unit titles (see below). The files are in read-only pdf form which requires Adobe Acrobat Reader software, also included on the CD-ROM. Word versions of all the units are available on the DfES Standards website **www.standards.dfes.gov.uk/literacy** so that teachers may modify the resource sheets to suit their particular needs.

Year 6 exemplified units

Unit	Suggested number of weeks	Objectives	Text	Outcome
Poetry	1	*Term 2 objectives* Text: 3, 4, 5, 6, 9	Range of forms	Interpretation of poems
Narrative reading	2	*Term 2 objectives* Text: 1, 2, 7, 8, Sentence: 4 Word: 7	Short stories and extracts	Journal entries, annotated texts, play-script for a short scene
Narrative writing	3	*Term 1 objectives* Text: 7 Sentence: 1, 4, 5 Word: 1, 2, 3, 4, 6 *Term 2 objectives* Text: 10 Sentence: 13 Word: 1, 2, 3	Short stories and extracts	Full narratives and descriptive pieces
Report	2	*Term 1 objectives* Text: 13, 17 Sentence: 2, 3 Word: 1, 2, 3, 4	Curriculum subject	Report
Argument	2 or 1+1	*Term 2 objectives* Text: 15, 16, 18, 19 Sentence: 5 Word: 8	Balanced reports	Debate Persuasive and discursive text
Formal and explanation	2	*Term 2 objectives* Text: 17, 20 Sentence: 1, 2, 4 Word: 4, 5 *Term 3 objectives* Text: 15, 21	Examples of 'formal' writing and presentation Explanatory texts	'Official' texts Explanatory text
Revision unit: reading and writing narrative, reading poetry, reading and writing non-fiction	5	*Term 3 objectives* Text: 4, 7, 17, 18, 19, 21, 22 Sentence: 1, 3 Word: 1, 2, 3	Short stories, poems, non-fiction texts	Practice tests
		This unit is designed to be used in the late spring and early summer terms – the five weeks before the Key Stage 2 test in week beginning 12 May		

Key Stage 2 test – 2003

The units on this CD-ROM take account of the changes to the writing test and the mark scheme for the Key Stage 2 test in 2003. Writing both longer and shorter texts has been incorporated into the narrative and non-narrative units. The resource texts have been annotated according to the focuses in the new mark scheme under the three-strand headings: sentence construction and punctuation, text structure and organisation, composition and effect. The units suggest that teachers familiarise themselves with the new mark scheme and refer to *Changes to assessment 2003: guidance for teachers (Key Stage 2 English)*, which outlines an approach for doing this. The revision unit incorporates some of the QCA sample material from *Changes to assessment 2003: sample material for Key Stages 1 and 2* which has been sent to all schools as a booklet and is also on the QCA website **www.qca.org.uk/ca/tests/2003sample.**

The assessment focuses in the 2003 mark scheme are drawn together under strands: sentence construction and punctuation, text structure and organisation, composition and effect. These are the elements of writing covered by the word, sentence and text level objectives in the National Literacy Strategy *Framework for teaching.*

Sentence construction and punctuation
- vary sentences for clarity, purpose and effect
- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

Text structure and organisation
- organise and present whole texts effectively, sequencing and structuring information, ideas and events
- construct paragraphs and use cohesion within and between paragraphs

Composition and effect
- write imaginative, interesting and thoughtful texts
- produce texts which are appropriate to task, reader and purpose

The two word level focuses are
- select appropriate and effective vocabulary
- use correct spelling

The vocabulary focus is assessed through all the three strands and the spelling focus is assessed through a separate spelling test.

Unit summaries

Poetry

Objectives

Term 2 Text: 3, 4, 5, 6, 9

Origin

Year 6 Planning Exemplification 2 2001–2002 (pages 25–30)

Duration

One week

Summary

The poems introduced in this unit are *Jabberwocky* by Lewis Carroll and *My mother saw a dancing bear* by Charles Causley. The unit uses a variety of comprehension strategies including drawing and questioning to enable children to recognise meaning in the poems. The children prepare choral presentations of the poems. The final day is used for test practice.

Narrative reading

Objectives

Term 2 Text: 1, 2, 7, 8 Sentence: 4 Word: 7

Origin

New

Duration

Two weeks

Summary

The object of this unit is to provide suggestions, ideas and materials to support teachers in helping children to understand and respond to narrative texts, and to develop higher order reading skills. Children need to explore a range of comprehension strategies, using a variety of learning styles, that will enable them to probe beyond the literal. Key to the expansion of children's understanding will be the teacher's skill in questioning. All children need frequent exposure to 'open' questions that allow and encourage deduction, speculation, prediction, inference and evaluation. These should be part of the 'book talk' that takes place at various times in the classroom to enhance and develop children's analytical thinking.

Children need plenty of experience in tackling these kinds of questions orally before they can successfully attempt written answers. It will be helpful to most children if teachers frame the questions in as many different ways as possible, gradually incorporating into this oral work the kinds of wording that are typically used in written questions. Removing the obstacle of the unfamiliar language of written questions, by introducing it and explaining it orally, will enable children to demonstrate and teachers to assess what children do and do not understand about texts. It is suggested that teachers review past reading papers, list the relevant questions and consider how they can be adapted for use in various speaking and listening contexts, including shared and guided reading.

Four narratives are supplied in this unit: two short stories, 'The long walk' by George Layton in *The Fib and other stories* and 'The giant's necklace' by Michael Morpurgo in *From Hereabout Hill*, and two extracts from novels, *Freddie Pilcher* and *Meatpie on the Masham Road* by Pie Corbett (unpublished). After exploring one of the longer texts through reading, there is an opportunity to work with the children on converting part of the story into a playscript.

Narrative writing

Objectives

Term 1 Text: 7 Sentence: 1, 4, 5 Word: 1, 2, 3, 4, 6

Term 2 Text: 10 Sentence: 13 Word: 1, 2, 3

Origin

New

There is an alternative set of materials in *Year 6 Planning Exemplification 1 2001–2002* in the publications section on **www.standards.dfes.gov.uk/literacy**

Duration

Three weeks

Summary

This unit extends children's understanding of effective narrative writing by analysing and writing each of the five parts of a narrative text: *opening, build-up, dilemma, events and resolution/ending* and supporting the children in writing their own narrative. While analysing the text and participating in demonstration lessons the children will learn how to construct sentences and paragraphs to achieve the effects needed to interest the reader. In the plenary, the teacher will have the opportunity to respond to the children's writing with the three assessment strands in mind. In the third week, children will focus on writing short pieces with precision and clarity.

Report writing

Objectives

Term 1 Text: 13, 17 Sentence: 2, 3 Word: 1, 2, 3, 4

Origin

Year 6 Planning Exemplification 2 2001–2002 (pages 7–24)

Two additional reports to be used for analysis and two for demonstration-writing. Annotated versions included.

Duration

Two weeks

Summary

This unit prepares children for writing in other curriculum areas. Using analysis and teacher demonstration children are shown how to write reports well and then given the opportunity to do so using information gathered in another subject. As this was one of the suite of exemplified units in 2001–02, additional resources are provided for mixed age Y5/6 classes for this year.

Argument

Objectives

Term 2 Text: 15, 16, 18, 19 Sentence: 5 Word: 8

Origin

Year 6 Planning Exemplification 2 2001–2002 (pages 31–48)

Two additional discussion texts to be used for analysis and two for demonstration writing.

Annotated versions included.

Duration

Two weeks

Summary

Like the Report unit, this unit offers a cross-curricular opportunity. The unit follows the same model of analysis and application (reading and analysing texts followed by writing) as both the Report unit and the Narrative writing unit. As well as writing a discussion text, children will prepare their arguments for a debate. As this was one of the suite of exemplified units in 2001–02, additional resources are provided for mixed age Y5/6 classes for this year.

Formal and explanation writing

Objectives

Term 2 Text: 17, 20 Sentence: 1, 2, 4 Word: 4, 5

Term 3 Text: 15, 21

Origin

New

Duration

Two weeks, but each week's work could be taken separately.

Summary

This unit extends children's understanding of explanation writing and the use of formal language features by comparing informal and formal texts; analysing and demonstrating written texts; and supporting the children in writing their own formal texts and explanations. While reading the texts, analysing them and participating in demonstration lessons the children will learn how to construct sentences and paragraphs to achieve the effects needed to inform the reader. In the plenary, the teacher will have the opportunity to respond to the children's writing with the three assessment strands in mind. At the end of the two weeks, the children will have written a formal invitation, a formal explanation of the function of a library card, a formal letter of complaint, two brief formal explanations, and an extended explanation of a process.

Revision

Objectives

Term 3 Text: 4, 7, 17, 18, 19, 21, 22 Sentence: 1, 3 Word: 1, 2, 3

Origin

Year 6 Planning Exemplification 3 2001–2002 (pages 6–37)
Amended introduction, replaced units plans for narrative and non-narrative writing and Resource sheet 3 Writing

Duration

Five weeks

Summary

By the summer term, children in Year 6 are experienced readers and writers. They have read and written extensively across a variety of types of text throughout their schooling. The Key Stage 2 English test assesses this knowledge, skill and understanding by asking the children to engage in reading and writing texts, not by 'jumping through decontextualised hoops'. This five-week revision unit is designed to enable children to harness that knowledge, skill and understanding so that they give a good account of themselves in the tests which mark the end of their primary schooling. In the three reading weeks, children revise how to access text quickly and efficiently and how to read questions carefully, recognising the level of answer implied within the questions. In the writing weeks, children interpret questions, practise fast planning for a number of text types and construct meaningful texts appropriate for the stated purpose. They practise writing long and short, narrative and non-narrative tasks.

Target statements for reading

Year 6 as for Year 5 and:

Word recognition and phonic knowledge	• Use knowledge of word derivations and word formation, e.g. *prefixes, acronyms* and *letter omission*, to construct the meaning of words in context.	WORD
Grammatical knowledge	• Apply grammatical knowledge when re-reading complex sentences with appropriate phrasing and intonation. • Read fluently, understanding and using more sophisticated punctuation marks, e.g. *colon, semi-colon, parenthetic commas, dashes, brackets*. • Understand the use of connectives as signposts to indicate a change of tone, voice or opinion and apply this to maintain understanding when reading specific types of text.	SENTENCE
Use of context	• Identify the correct language conventions and features of different text types to sustain understanding when reading extended texts or from a range of sources.	TEXT
Knowing how texts work	• Identify and describe the styles of individual writers and poets. • Use secure understanding of the language features and structures of the full range of non-fiction text types to support understanding when reading.	
Interpretation and response	• Distinguish between implicit and explicit points of view. • Comment on the success of texts and writers in evoking particular responses in the reader.	
Literary texts	• Analyse how messages, moods, feelings and attitudes are conveyed in poetry and prose using inference and deduction and making reference to the text. • Comment critically on the overall impact of poetry or prose with reference to a range of features, e.g. *use of language, development of themes*.	
Non-fiction	• Secure the skills of *skimming, scanning* and *efficient reading* so that research is fast and effective. • Appraise a text quickly and effectively.	
Attitude	• Declare and justify personal preferences for writers and types of text. • Decide on the quality/usefulness of a text by skim reading to gain an overall impression using bibliographic knowledge. • Articulate personal responses to literature, identifying how and why the text affects the reader.	

Target statements for writing

Year 6 as for Year 5 and:

Spelling	Use independent spelling strategies, including: • building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings; • applying knowledge of spelling rules and exceptions; • building words from other known words, and from awareness of the meaning or derivation of words; • using dictionaries and IT spell-checks; • using visual skills, e.g. recognising common letter strings and checking critical features.	WORD
Style: language effects	• Use well-chosen phrases such as adverbials, adventurous and precise vocabulary and other techniques such as sentence variation or figurative language, to contribute to the effectiveness of writing.	
Style: sentence construction	• Secure control of complex sentences, understanding how clauses can be manipulated to achieve different effects. • Write sentences in an appropriate and effective style, in relation to text type, audience and purpose. • Use conditional sentences and the passive voice.	SENTENCE
Punctuation	• Demarcate most sentences correctly with Year 5 range of punctuation marks. • Secure the use of the *comma* to demarcate grammatical boundaries and to separate elements of a sentence, such as short phrases, clauses or items in a list. • Begin to make use of other punctuation marks such as the *semi-colon*.	
Purpose and organisation	• Use pronouns and tenses accurately to establish textual cohesion and to avoid ambiguity. • Use a range of connecting words and phrases appropriately in different text types. • Write with appropriate pace. • In narrative, create characters with some significant interaction between them, through direct or reported speech, building characterisation through action, description, and characters' responses. • In non-fiction structures, write appropriately, including relevant introduction and clear presentation of information or points which lead to a well-drawn conclusion, often relating the subject to the reader. • Use paragraphs to distinguish the structure of different texts. • Relate events logically so that writing is coherent and provides good coverage of the main topic. • Use the range of different types of connectives to write coherently. • Keep writing lively, to interest, inform or persuade the reader through, for example, the ways in which characters or events are developed and commented upon or by providing persuasive reasons with examples.	TEXT
Process	• Plan quickly and effectively, including the conclusion. • Polish own poetry for performance. • Use IT to plan, revise and edit writing for publication. • Discuss and select appropriate style and form to suit specific purpose and audience, drawing on knowledge of different texts.	

Poetry: unit plan

	Shared text and sentence level	Guided	Independent work	Plenary
Monday	Poem, e.g. 'Jabberwocky' by Lewis Carroll. Shared reading of poem followed by paired discussion of immediate response and feedback. Discussion of words used in the poem and then brief discussion of events.	Reading	In pairs, consolidate understanding of events/images by drawing quick cartoons of each scene.	Feedback from independent work. Start to work on choral presentation.
Tuesday	Revisit poem by reading it in chorus as yesterday in plenary. Explore the effect on the reader, authorial technique and underlying theme.	Writing	Prepare written answers to a set of questions based on the poem.	Discuss answers to questions. Complete preparation for presentation the next day in assembly.
Wednesday	As for Monday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Reading	As for Monday.	As for Monday.
Thursday	As for Tuesday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Writing	As for Monday.	As for Tuesday.
Friday	Do practice reading test questions on a poem all together. (20 minutes).	Individually, do practice reading test questions on a different poem (20 minutes).		Go over test questions (20 minutes).

Purpose

- To entertain
- To recreate experience
- To create an experience

Generic text structure

- Opening and closure
- Range of possible structures
- Words used to create a varied pattern on the page

Sentence/word level features

Possible use of:

- Internal rhyme and rhythm
- Half or near rhyme
- Alliteration and onomatopoeia
- Assonance and dissonance
- Metaphor and simile (personification)
- Expressive adjectives, adverbs and verbs
- Unusual word combinations
- Use of patterns, repetition

Narrative reading: unit plan

N.B. For the three days' work on 'The giant's necklace' beginning on day 3, the teacher needs to have read the first part of the story to the class outside the literacy hour, ideally on day 1 or 2.

Week	Day	Shared text, sentence, word level and speaking and listening	Guided reading/writing	Independent work	Plenary
1	1	Read first half of 'Long walk'. Demonstrate active reading strategies.		In pairs, close reading using active reading strategies.	Use conclusions from independent work to summarise verbally a response to a question.
	2	Read second half of 'Long walk'. Demonstrate strategies for reflecting on whole story.		Infer and deduce another character's point of view: write journal entry.	Identify techniques author used to enable readers to empathise.
	3	Read the next part of 'The giant's necklace', demonstrating active reading strategies.		Read on and apply active reading strategies.	Share responses, annotating the text as a model. Emphasise author's craft.
	4	Read the next part of 'The giant's necklace', demonstrating active reading strategies.		Write journal entry as response to story ending, reflecting on author's intent.	Identify hints in the text to the ending.
	5	Demonstrate close reading to identify author's techniques for 1) creating ambiguity and confusion, 2) handling time.		Write journal entry on overall impression of the story, citing evidence from the text.	Consider the structure of the story, and its genre.
2	6	Create checklist of key features of playscripts. Demonstrate first stage in converting narrative to play: identifying functions of elements of text.		Complete first stage of conversion to playscript. Text mark any queries.	Discuss points of difficulty and reach agreement.
	7	Demonstrate rewriting the story as a play, articulating decisions about conventional layout.		Continue with the process of transformation into a play, using checklist as a prompt.	Share techniques for tackling complexities of text.
	8	Collect ideas for fresh content. Use teacher scribing to start off a new scene.		Create own scene based on own ideas, applying conventions.	Partners check each other's work for correct use of conventions.
	9	Read 'Freddie Pilcher', demonstrating active reading strategies.		Summarise and predict, based on deduction and inference in shared reading.	Focus on language features required in answers.
	10	Read 'Meatpie on the Masham Road', demonstrating active reading strategies.		Answer questions requiring use of deduction and inference, building on shared reading.	Clarify the precise focus of the questions and strategies for answering them.

Narrative writing: unit plan for weeks 1 and 2

Week	Day	Shared text and sentence level	Guided reading/writing	Independent work	Plenary
1	1	Shared reading: analyse and annotate two examples/create checklist **Opening – introducing characters**		Working in pairs, analyse the openings of other short stories and extend the checklist	Children contribute to the class checklist of features of effective openings
	2	Shared writing – teacher demonstration using checklist **Opening – introducing characters**		Working independently, apply the checklist to write an opening	Children's work is evaluated against the checklist and the three writing strands (see introduction)
	3	Shared reading: analyse and annotate two examples/create checklist **Build-up – establishing setting**		Working in small groups, analyse the build-up and setting of other short stories and extend the checklist	Contribute to the class checklist – build-ups
	4	Shared writing – teacher demonstration using checklist **Build-up – establishing setting**		Working individually, apply the checklist to build a story	Work evaluated against checklist
	5	Shared reading: analyse and annotate two examples/create checklist **Dilemma**		Working in pairs, analyse the dilemma of other short stories and extend the checklist	Contribute to the class checklist – dilemma
2	6	Shared writing – teacher demonstration using checklist **Dilemma**		Working individually, apply the checklist to create a dilemma	Work evaluated against checklist
	7	Shared reading: analyse and annotate two examples /create checklist **Reaction – events**		Working in pairs, analyse the reaction/events of other short stories and extend the checklist	Contribute to the class checklist – reactions
	8	Shared writing – teacher demonstration using checklist **Reaction – events**		Working individually, apply the checklist and relate the events	Work evaluated against checklist
	9	Shared reading: analyse and annotate two examples/create checklist **Resolution and ending**		Working in small groups, analyse the resolution and ending of other short stories and extend the checklist	Contribute to the class checklist – resolutions
	10	Shared writing – teacher demonstration using checklist **Resolution and ending**		Working individually, apply the checklist to resolve/end a story	Work evaluated against checklist

Narrative writing: unit plan for week 3

Day	Shared text and sentence level	Guided reading/writing	Independent work	Plenary
1	**Shared reading** Read and assess short descriptions of an incident written by two children (Resource sheets 9a to 9d). Discuss the effective and less effective features. Set a fresh imaginary incident to describe succinctly during independent time.		Write a brief clear description of the incident.	Assess a child's writing against the key features discussed in shared session.
2	**Shared reading and writing** Analyse and annotate character description (Resource sheets 10a and 10b). Create web to support character creation (Resource sheet 11). Demonstrate writing part of description (Resource sheets 12a and 12b). Discuss key features of effective character description.		Think of an imaginary character and write a description, using character web as support.	In pairs, assess each other's work with reference to earlier discussions in shared session.
3	**Shared reading and writing** Analyse and annotate beginning of a setting (Resource sheets 13a and 13b). Demonstrate writing the rest of the setting (Resource sheet 13b). Discuss key features of effective settings.		Choose a setting and compose own story opening based on an effective setting.	Assess a child's writing against the key features discussed in shared session.
4	**Shared reading and writing** Analyse and annotate the beginning of an action story (Resource sheets 14a and 14b). Demonstrate writing the rest of the story's opening (Resource sheet 14b). Discuss key features of effective action openings.		Write own action opening to a story.	In pairs, assess each other's work against the key features discussed in shared session.
5	**Shared reading and writing** Remind pupils of action opening of Jude story, then quickly read the ending (Resource sheet 14c). Read aloud the beginning of the middle section of the story (Resource sheet 14d) then demonstrate writing the rest of this middle part of Jude's adventure (Resource sheets 14d and 14e).		Create an alternative middle section to Jude's story, that would fit with the opening and the ending.	Reflect on the week's learning, summarising the different types of writing and the key features of each.

Report writing: unit plan

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 45 from *Grammar for Writing.* • Shared reading: read and discuss content of report text (e.g. Sample Text A); analyse and annotate for organisation of content and create report skeleton-frame.	Reading	In pairs, analyse and annotate other report texts (e.g. Sample Text B) for organisation of content, and create report skeleton-frame.	Children explain the organisation of their text(s) and generalise for reports as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into report skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an agreed subject, make brief notes of content in report skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for report writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for report writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration and teacher as scribe): revise the opening paragraph and two further paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 45 from *Grammar for Writing.*	Writing	In pairs, investigate the spelling of unstressed vowels (*Spelling bank*, page 69).	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse report text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another report text (e.g. Sample Text D) at both organisational and sentence/word level.	Children explain their analyses.
Apply Wednesday	Shared writing (supported composition) – import content from another curriculum area, quick plan and write some paragraphs of text.	Writing	Individually, write remaining paragraphs of text.	Children explain the reasoning behind their writing.
Analyse Thursday	Shared reading: do part of a practice reading test paper on a report text, all together.	Individually, do part of a practice reading test paper (report text).		Finish test paper.
Apply Friday	Shared writing: do a practice writing test paper all together involving a report text.	Individually, do a practice writing test paper (report text).		Finish test paper.

Argument: unit plan

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 51 from *Grammar for Writing*. • Shared reading: read and discuss content of discussion text (e.g. Sample Text A); analyse and annotate for organisation of content and create skeleton-frame.	Reading	In pairs, analyse and annotate another discussion text (e.g. Sample Text B) for organisation of content and create discussion skeleton-frame.	Children explain the organisation of their text(s) and generalise for discussion as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into discussion skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an issue, make brief notes in discussion skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for discussion writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for discussion writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration and teacher as scribe): revise the opening paragraph and one or two further paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 51 from *Grammar for Writing*.	Writing	Work in spelling logs; identify the tricky bits of recently used words from this and other pieces of writing. In pairs, test each other's spelling knowledge.	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse discussion text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another discussion text (e.g. Sample Text D) at both organisational and sentence level/word level.	Children explain their analyses.
Apply Wednesday	Import content from another curriculum area, quick plan for writing a discussion text. Then discuss how to use the same material in a debate and organise the children into groups to prepare for a debate.	Writing	In groups, prepare to defend one or other side of the argument in a debate later in the day.	
Thursday	Shared reading: do a reading test paper all together, based on a discussion text.	Individually, do a reading test paper (discussion text).		Finish reading test paper.
Friday	Shared writing: do a writing test paper all together, involving a discussion text.	Individually, do a writing test paper (discussion text).		Finish writing test paper.

Formal writing: unit plan

Day	Shared text, sentence and word level	Guided	Independent work	Plenary
1	Discuss invitations and their purpose. What do they need to tell you? List key information. Shared reading, discussion and partial annotation of informal invitation (Resource sheet 2a) and formal invitation (Resource sheet 2c). Add any further suggestions to key information. Discuss the different impact of each invitation. Begin a comparative list of features. Note formal phrases and vocabulary to return to in plenary.		In pairs, complete comparative grid (see Resource sheet 2e) of the two invitations, using the key information as a prompt to their searches. Extension activity: formal/informal comparative vocabulary.	Take some comparatives. Ask children to identify the features of a formal invitation with examples. Return to formal phrases/words identified earlier. Demonstration-write a glossary/dictionary entry. Give rest of phrases as homework.
2	Shared reading of the account of a ball (Resource sheet 3). Encourage recall, inference and deduction to identify key information. Note-take key facts on whiteboards. Spelling: Make link between *accompanied* in Resource sheet 3 and *company* (from 'request the company'). Create word family from root word.		Drawing on yesterday's formal invitation, write a formal invitation to the event in Resource sheet 3. Children use their notes and yesterday's comparative grid/lists to support their work.	Share examples of children's work and ask others to assess use of precise details, formal phrases and vocabulary, whether key information included, layout.
3	Discuss when formal written language is encountered and why official documents are written in such a way. Shared reading of Resource sheet 4a. Check understanding, especially formal phrases, vocabulary. Annotate and discuss formal features and layout. Note text structure of introduction (what licence for, detailed description of a licence. See Resource sheet 4b). Make point that formal language occurs in many different kinds of texts. Spelling: Challenge children to identify the tricky part of spelling *licence* and a way to remember the correct spelling. Show example of local library card and discuss what it is for, who is entitled to one, what it consists of, when it is produced and who can ask to see it. Undertake demonstration or shared writing of introduction to a leaflet on library cards (entitlement to books, tapes, videos, CDs) based on model from Resource sheet 4a. Stress use of formal, impersonal language, generic statements and layout.		Drawing on the driving licence text as model, children complete the writing of the explanation of library cards and their use. Encourage them to use what they know about formal language and layout. Extension activity: add a further section on the use of the school library using formal language.	Share some examples of the writing and look for impersonal/formal elements/text structure. Identify the passive sentence in Resource sheet 4a and briefly recap the principles (see Unit 48 of *Grammar for Writing* (GfW)). Using examples from the children's writing, practise removing the agent from sentences (turning active sentences to passive). Discuss the impact this has on the writing.
4	Remind the class of official text they read yesterday and get them to recap characteristics. Read further example of official text (Resource sheet 5a). Discuss and identify the features it shares with other formal texts studied (see Resource sheet 5b). Spelling: Write *countersignature, countersignatories*. Identify the root word. Children write other words with the *sign* root, including prefixes and suffixes. Create joint 'sign' word chart.		Give out photocopies of passport text. In pairs, highlight any technical /formal words and phrases. Decide what simple word or phrase could replace it. Use this to create glossary/dictionary entries. Record these in the vocabulary pages of spelling logs.	List words and phrases children have underlined. Ask children to offer their glossary/dictionary entries. Discuss which is best and why.
5	Compare the two letters of complaint (Resource sheets 6a and 6c). Discuss why the formal letter is more effective. Identify the features of formal written text used. Point out the introduction: problem outlined, details, result wanted; structure of the paragraphs (see Resource sheets 6b and 6d). Orally, turn one or two sentences from Resource sheet 6a into passive sentences and discuss impact. Point out that too many passive sentences can sound pompous. Introduce the independent task by reading the scenario and demonstration-writing a few opening sentences. Model formal tone/use of language.		Using the scenario provided (Resource sheet 7), ask children to write their own brief letter of complaint. Encourage them to aim to complete this in 20 minutes. Give a letter template showing the layout so they concentrate on the content of body of the letter, not the letter format.	Children role-play reading their letters aloud. Others comment on their effectiveness and use of formal language.

Explanation writing: unit plan

Day	Shared text, sentence and word level	Guided	Independent work	Plenary
6	Shared reading of Resource sheet 8a (Explanation to a friend). Discuss and ensure children understand the causal, accumulative sequence. Ask whether it is a formal or informal explanation and how they know. Annotate informal features. Get them to recap features of formal language. Note that even in this informal explanation the structure is of statement of what is going to be explained, followed by sequence of events with causal links. Look at the complex sentence '*Then, when I told him off, my mum* . . .' Try moving subordinate clause around using whiteboards. Discuss punctuation. Discuss how this explanation might be written if it was a formal explanation to a headteacher. What would be the same/different? Demonstration-write the opening paragraph of letter to headteacher (Resource sheets 8c and 8d).		Children continue to write the formal explanation to the headteacher. Encourage them to include formal phrases and vocabulary and to think about the structure of the explanation.	Share Resource sheet 8c with them as one possible formal letter. Look at formal features, structure and sequence, how ended, use of temporal and causal connectives. How is it different from the informal version? Ask them to share their own letters with a writing response partner and decide if they can improve their letters in the light of this example/discussion.
7	Shared reading of school accident explanation (Resource sheet 9a). Discuss structure and formal features. Ask children to identify complex sentences and experiment with moving clauses. Discuss how complex sentences allow you to add precise detail to a sentence and why this is important in explanations. Select the passive sentence in the text and recap principles (GfW Units 45/48). Discuss why headteacher might have used passive voice here – no agent, not ascribing blame/neutral. Show how this account could be written as a series of notes onto a flow chart (Resource sheet 9c), which shows the parallel series of events.		Give parallel notes (Resource sheet 9d) to groups of three. Children role-play giving their explanation of the accident to the police constable. Then jointly compose the opening of a formal account of the incident which should include a passive sentence.	Share written versions and compare. Look for formal features and passive voice.
8	Read text on volcanoes (Resource sheet 10a). Point out that the previous two explanations have been past tense (as explaining events that have happened). What tense is this? Why? Analyse and annotate structural and language features of explanation. List technical vocabulary and ask children to suggest strategies they could use to remember how to spell these words. Explain independent task and model how to quickly assess a book for its usefulness.		Remind children of note taking modelled yesterday. Children make notes on what causes earthquakes. Books on earthquakes, leaflets, CD-ROMs, Internet available for research.	Show some of children's notes on OHT and ask them to explain the rationale behind how they have organised their notes. Check they indicate causal and sequential relationships. Identify any technical words common to both volcanoes and earthquakes and recap spelling strategies.
9	Reread the volcano opening paragraph (Resource sheet 10a). Demonstration-write the opening sentences of an earthquake explanation, taking content from the children's notes or using Resource sheet 11 as a model. Talk about formal and technical language/tense/use of passive sentences as you compose. Discuss what following paragraphs of the explanation might contain and produce a list of paragraphs.		Children continue writing the opening and next few paragraphs, using the paragraph list to guide them.	Return to technical words discussed on Wednesday and see who can recall how to spell them using spelling strategies discussed. Ask them to proofread these words in their own writing.
10	Use volcano text (Resource sheet 10a) to discuss the ending of explanation text. Draw attention to the 'dual' ending, i.e. the ending of the causal/sequential explanation but also some general comments to 'round off' the text. Create word family from *erupt* (eruption, rupture, disrupt, etc.).		Children complete writing earthquake explanation text.	Share some examples of the children's writing and ask them to identify the features of explanation text and formal texts they display.

Narrative reading revision: unit plan

Mon	**Shared reading and writing** (40 minutes) Model and discuss strategies for accessing narrative text (Resource sheet 1). Ask children to read text individually using strategies (e.g. *No more school? – 2000 KS2 test*). Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource sheet 2). Demonstrate the process for answering question 1. Give children two minutes to write the answer to question 2, then take responses and explanations as to how they located the correct answer. Repeat with questions 3 and 4. Using information in the mark scheme, discuss the nature of the answer expected to question 5 to gain two marks; illustrate the sorts of answers which would fall short of two marks.	**Independent/guided work** (10 minutes) Children answer questions 6, 7 and 8 independently.	**Plenary** (10 minutes) Discussion of children's answers in relation to mark scheme.
Tues	**Shared reading and writing** (25 minutes) Ask the children, in pairs, to retell to each other the story *No more school?* Ask them to describe the strategies needed when reading test questions. Give the children three minutes to write the answers to question 9, then take responses and explanations as to how they located the correct answers. Repeat with question 10. Using information in the mark scheme, discuss the nature of the answer expected to question 11 to gain three marks; illustrate the sorts of answers which would fall short of three marks.	**Independent/guided work** (15 minutes) Children answer questions 12, 13, 14, 15 and 16 independently.	**Plenary** (20 minutes) Discussion of children's answers. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. *retrieving information; deducing opinion*).
Wed	**Shared reading and writing** (60 minutes) Remind children of the strategies for accessing narrative text (Resource sheet 1). Ask children to read text individually using strategies (e.g. *Leaving Home – 1998 KS2 test*). Discuss the strategies they used. Look at the list started the previous day of the sorts of questions that can be asked about narratives and the different levels of answers that merit one, two or three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer from the first part of the story (e.g. when Clara was in bed). Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Read the first test question and compare with the questions the children made up. Read question 5 and establish that the information is not given but implied in the text. Draw the children's notice to the fact that this question still carries only one mark. Questions requiring one-mark answers can be information retrieval or deduction. Continue reading the questions, picking out the key words in the questions and noting the expected level of answer. Add to list of 'things to look for in questions'.		
Thur		**Independent/guided work** (30 minutes) Children answer the test paper *Leaving Home*.	**Plenary** (30 minutes) Review the children's answers.
Fri		**Independent/guided work** (30 minutes) Children answer the test paper *Leaving Home*.	**Plenary** (30 minutes) Discussion of test and review of children's answers.

Narrative writing revision: unit plan

Day 1	**Shared reading and writing** (20 minutes) Tell the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be narrative so this week they will be practising both longer and shorter narrative tasks. With reference to Resource sheet 3, discuss a narrative title from a test paper (e.g. *If pictures could speak . . . 1999 KS2 Test paper*). Read and discuss the planning prompts (Resource sheet 3). Demonstrate fast planning of the story, emphasising the importance of the structure to create an effective story. Repeat the process with a different narrative genre (e.g. *Three Wishes 2001 KS2 test*).	**Independent/guided work** (25 minutes) Working independently, children plan two more narratives.	**Plenary** (15 minutes) Children present their plans orally, respond and improve. Pay particular attention to how they plan to link the end to the beginning.
Day 2	**Shared reading and writing** (30 minutes) Enlarge the first paragraph of script 2 *If pictures could speak . . .* on page 49 of *KS2 English tests mark schemes QCA 1999*. Discuss the effectiveness of the opening (Resource sheet 4). Display an alternative opening written on the basis of your planning notes and Resource sheet 4 and demonstrate writing the next paragraph (Resource sheet 5). Bring out the language features as you write. The test marking takes account of children's consistent use of full stops to demarcate sentence boundaries. It is therefore very important to focus on punctuation as you demonstrate writing and when you discuss children's writing.		**Independent/guided work** (30 minutes) Working independently, children complete the story leaving a space between each line to allow for later revision.
Day 3	**Shared reading and writing** (15 minutes) By agreement with the children, choose a good example (perhaps not the best) of their stories, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Even though the endings were planned on Day 1, notice how different they are. Ask the children in pairs to decide an even better final sentence to this story than they have heard from the class so far.	**Independent/guided work** (15 minutes) Children read their stories to their response partners, looking in particular at the final sentence. Together, pick out the most successful parts of the two stories and some parts which could be improved. Each child revises their own story by deleting and adding in the space provided.	**Plenary** (30 minutes) Enlarge and display a marked script, e.g. the narrative 'longer task' *A new World* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.
Day 4	**Independent/guided work** (45 minutes) Test practice: timed writing of a narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a narrative title from a past paper, e.g. *A Change in Time* (2002 KS2 Test).		**Plenary** (15 minutes) Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.
Day 5	**Shared reading and writing** (20 minutes) Enlarge and display a marked script, e.g. the narrative 'shorter task' *Activity holiday* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.	**Independent/guided work** (20 minutes) Test practice: timed writing of a narrative shorter task (20 minutes) under test conditions. You could ask the children to write about the *Activity holiday* but choosing either the team games or the treasure hunt, or adapt a narrative title from a past paper, e.g. *A Forceful character* (2002 KS2 Test) in which the children could be asked to describe the main character.	**Plenary** (20 minutes) Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.

Poetry reading revision: unit plan

Mon	**Shared reading and writing** (60 minutes) Discuss strategies for reading poetry (Resource sheet 1) and illustrate using a poem (e.g. *Owl* by Pie Corbett, Resource sheet 6). Explain to the children that they are going to read a poem in a booklet called *Spinners (1999 KS2 test)*. Read page 3 to the children and show them the pictures of the spider spinning its web on page 5 but don't go into any detail. Ask children to read the poem, *Spinner*, on page 7, individually, using some of the strategies they know about. Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss the routine for reading questions and go through all the questions, underlining the key words. Notice the reference in the questions to the first, second and third parts of the poem (Resource sheet 2). Ask the children to write the answer to question 1. With reference to the mark scheme booklet, discuss the answers they give. Repeat with questions 2 and 3.		
Tues	**Shared reading and writing** (15 minutes) Ask the children in pairs to reread to each other the poem, *Spinner*. Ask them to describe the strategies needed when reading test questions. Using information in the mark scheme, discuss the nature of the answer expected to question 4 to gain two marks; illustrate the sorts of answers which would fall short of two marks.	**Independent/guided work** (10 minutes) Children answer questions 5, 6, and 7 individually.	**Plenary** (35 minutes) Discussion of children's answers to questions 5, 6, and 7 and the nature of the answers required, e.g. information retrieval, deduction. Using information in the mark scheme, discuss the nature of the answer expected to question 8 to gain three marks; illustrate the sorts of answers which would fall short of three marks. Ask the children to write an answer to question 9 individually and then discuss their responses. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. retrieving information; deducing opinion).
Wed	**Shared reading and writing** (35 minutes) Re-read the poem *Owl*. Look at the list started the previous day of the sorts of questions that can be asked about poems and the different levels of answers that merit one, two and three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Remind children of the strategies for reading poems (Resource sheet 1).	**Independent/guided work** (15 minutes) Ask children to read the poem *City Jungle* (2000 Welsh KS2 test) individually using strategies outlined (Resource sheet 7). Ask the children, in pairs, to devise questions which would require one-, two- and three-mark answers on the basis of their knowledge of the wording of questions and the expected levels of answers.	**Plenary** (10 minutes) Take some of the children's suggested questions and discuss.
Thur	**Shared reading and writing** (20 minutes) Read the test questions on *City Jungle*, picking out the key words in the questions and noting the expected level of answer (Resource sheet 8). Compare to the questions the children made up.	**Independent/guided work** (20 minutes) Children, individually, answer the test paper *City Jungle* (Resource sheet 8).	**Plenary** (20 minutes) Review the children's answers in the light of the mark scheme (Resource sheet 9).
Fri	**Independent/guided work** (30 minutes) Children read and answer questions individually on *Prints (1995 KS2 test)*.	**Plenary** (30 minutes) Discussion of text and review of children's answers.	

Non-narrative reading revision: unit plan

Mon	**Shared reading and writing** (30 minutes) Discuss strategies for accessing non-fiction texts (Resource sheet 1). Remind the children of the poem about spiders they read last week and explain that they are going to read the rest of the booklet today. Read them the introductory page 3 of the Reading booklet *Spinners (2000 KS2 test)*. Ask them to read the two double-page spreads, one on spiders' webs and the other entitled 'The truth about Miss Muffet', individually, using appropriate strategies (pages 4 and 5, 8 and 9). Discuss the strategies they used for each text and the variety of sources of information, particularly on pages 8 and 9. Read the instructions on page 3 of the answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource sheet 2). Ask the children to answer question 1 individually and then take responses and explanations as to how they located the correct answer. Repeat with questions 2, 3 and 4. Discuss question 5, encouraging close reading of the explanations which are in note form to find which one matches each picture.	**Independent/ guided work** (15 minutes) Children answer questions 6–9 independently.	**Plenary** (15 minutes) Using information in the mark scheme, discuss the children's answers to the questions. In question 7, ensure the children understand that the question requires them to indicate the intention of the author to create an effect and how they should express this in full.
Tues	**Shared reading and writing** (20 minutes) Ask the children to describe the strategies needed when reading test questions. Ask them to find pages 8 and 9 of the Reading booklet and pages 10 and 11 of the Answer booklet. Point out that the first question is not asking a question, as such, but giving them an instruction to fill out the chart. Ask the children where they will find the information to do this. Ask them to write the answers for questions 1 and 2 and then check for any misunderstandings of the text. Ask the children to read question 3. Ask them to look back to question 7 on page 5 and to pick out the similarity ('Why do you think the writer . . . ?'). Discuss how they answered that question yesterday and how they need to answer this question (authorial intent). Discuss the wording of questions 4–7. Turn to page 14 and discuss the implications of the three marks for question 2.	**Independent/ guided work** (20 minutes) Children answer questions 4–7 and 1 and 2 on page 14 independently.	**Plenary** (20 minutes) Discussion of children's answers. Consider the nature of the questions and how they compare with questions asked about narrative texts and poetry.
Wed	**Shared reading and writing** (60 minutes) Remind children of the strategies for accessing non-fiction texts (Resource sheet 1). Ask children to read text individually using appropriate strategies (e.g. *Great Walls of the World*, pages 11–13, *2000 KS2 test)*. Discuss the strategies they used and the different ways the information is presented. Convert the information from the *Concise Guide to Washington* into a three-bullet 'fact box' and ask which fact is missing. With reference to yesterday's discussion about the sorts of questions which can be asked about non-fiction texts and the different levels of answers that merit one, two or three marks, ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. If they don't suggest it, ask whether the information on the page could, in any way, be presented in a chart, as in 'The truth about Miss Muffet' answer booklet. Read questions 17 and 18 in the answer booklet and ask the children what sort of mistakes people might make when answering these questions. Ask half the class to discuss question 23 in pairs and the other half to discuss question 14 in pairs. Pair up the pairs to exchange thoughts on each question. Take some feedback centrally. Using information in the mark scheme, discuss the nature of the answers expected to question 27 to gain maximum marks.		
Thur	**Independent/guided work** (30 minutes) Children answer all the questions on section 2 of the test paper *Built to last?*	**Plenary** (30 minutes) Review the children's answers.	
Fri	**Independent/guided work** (45 minutes) Under 'test conditions', children read the reading booklet *Ocean Voices (2001 KS2 test)* and answer all the questions in the answer booklet.	**Plenary** (15 minutes) Review the children's answers.	

Non-narrative writing revision: unit plan

Day 1	**Shared reading and writing** (20 minutes) Remind the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be non-narrative so this week they will be practising both longer and shorter non-narrative tasks. Demonstration-planning: using two different non-narrative questions from past papers, demonstrate creation of own writing frames in response to a particular writing stimulus, e.g. *Tried and Tested (2002 KS2 test)* (Resource sheets 3 and 10). Emphasise need to adapt/combine familiar elements from known text types according to particular audience and purpose. Demonstrate note-form planning using one of own frames (Resource sheet 10).	**Independent/guided work** (25 minutes) Working independently, children draw up two planning frames and complete note-form plans for one frame.	**Plenary** (15 minutes) Children present their plans orally, respond and improve.
Day 2	**Shared reading and writing** (30 minutes) Demonstration-writing: using planning notes (Resource sheet 10), demonstrate composing clear opening paragraph, with definition, statement of purpose, etc. as appropriate.	**Independent/guided work** (30 minutes) Working independently, children follow the plan and write remaining paragraphs, using sub-headings, bullet points as appropriate and leaving space for future revisions.	
Day 3	**Shared reading and writing** (15 minutes) By agreement with the children, choose a good example (perhaps not the best) of their reports, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Consider the sorts of ending sentences suitable for an evaluative report such as this one. Ask the children in pairs to decide an even better final sentence to this report than they have heard.	**Independent/guided work** (15 minutes) Children read their reports to their response partners, looking in particular at the final sentence. Together pick out the most successful parts of the two reports and some parts which could be improved. Each child revise their own report by deleting and adding in the space provided.	**Plenary** (30 minutes) Enlarge and display a marked script, e.g. the non-narrative 'longer task' *The healthy snack shop* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.
Day 4	**Independent/guided work** (45 minutes) Test practice: timed writing of a non-narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a non-narrative title from a past paper, e.g. *Community Park (2002 KS2 Test)*.	**Plenary** (15 minutes) Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.	
Day 5	**Shared reading and writing** (20 minutes) Enlarge and display a marked script, e.g. the non-narrative 'shorter task' *Safety in the kitchen* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample.** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.	**Independent/guided work** (20 minutes) Test practice: timed writing of a non-narrative shorter task (20 minutes) under test conditions. You could adapt a title from a past paper.	**Plenary** (20 minutes) Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.

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Raising Standards
Standards and Effectiveness Unit

Report Writing Unit

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Framework objectives

Text

13. to secure understanding of the features of non-chronological reports:
    - introductions to orientate reader;
    - use of generalisations to categorise;
    - language to describe and differentiate;
    - impersonal language;
    - mostly present tense;
17. to write non-chronological reports linked to other subjects;

Sentence

2. to revise earlier work on verbs and to understand the terms *active* and *passive*; being able to transform a sentence from active to passive, and vice versa;
3. to note and discuss how changes from active to passive affect the word order and sense of a sentence;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
    - building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
    - applying knowledge of spelling rules and exceptions;
    - building words from other known words, and from awareness of the meaning or derivations of words;
    - using dictionaries and IT spell-checks;
    - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);
4. to revise and extend work on spelling patterns for unstressed vowels in polysyllabic words from Year 5 Term 3;

Outcomes

Two written reports and reading and writing test practice paper

Intensive two-week plan for Year 6 Term 1 Unit 7: Report writing

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 45 from *Grammar for Writing*. • Shared reading: read and discuss content of report text (e.g. Sample Text A); analyse and annotate for organisation of content and create report skeleton-frame.	Reading	In pairs, analyse and annotate other report texts (e.g. Sample Text B) for organisation of content, and create report skeleton-frame.	Children explain the organisation of their text(s) and generalise for reports as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into report skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an agreed subject, make brief notes of content in report skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for report writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for report writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration and teacher as scribe): revise the opening paragraph and two further paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 45 from *Grammar for Writing*.	Writing	In pairs, investigate the spelling of unstressed vowels (*Spelling bank*, page 69).	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse report text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another report text (e.g. Sample Text D) at both organisational and sentence/word level.	Children explain their analyses.
Apply Wednesday	Shared writing (supported composition) – import content from another curriculum area, quick plan and write some paragraphs of text.	Writing	Individually, write remaining paragraphs of text.	Children explain the reasoning behind their writing.
Analyse Thursday	Shared reading: do part of a practice reading test paper on a report text, all together.		Individually, do part of a practice reading test paper (report text).	Finish test paper.
Apply Friday	Shared writing: do a practice writing test paper all together involving a report text.		Individually, do a practice writing test paper (report text).	Finish test paper.

Features of a report text

Purpose

To describe the way things are

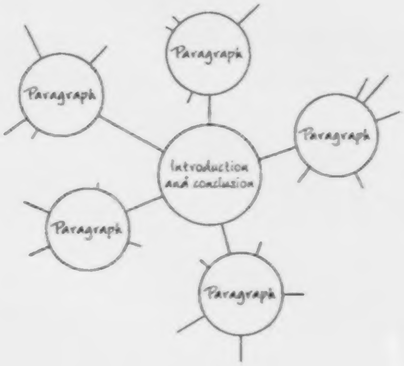
Generic text structure

- an opening, general classification, e.g. *Sparrows are birds*
- more technical classification (optional), e.g. *Their Latin name is ...*
- a number of paragraphs about different aspects of the subject – these could be arranged in any order
- a description of their phenomenon, including some or all of its:
  - qualities, e.g. *Birds have feathers*
  - parts and their function, e.g. *The beak is ...*
  - habits/behaviours or uses, e.g. *They nest in ...*
- conclusion – an ending comment

Sentence/word level features

- focus on generic participant, e.g. sparrows in general, not Sam the sparrow
- use of present tense
- use of some passive constructions
- use of the impersonal voice (third person)
- use of words which generalise
- use of technical vocabulary relevant to the subject
- use of descriptive but factual language

Skeleton-frame for planning a report



Writer's knowledge

- plan under paragraph headings in note form
- use a range of resources to gather information
- select facts from a range of sources to interest the reader, e.g. books, CD-ROM, interviews
- possible use of a question in the title to intrigue the reader, e.g. *Yetis – do they exist?*
- be clear, so that you do not muddle the reader
- open by explaining very clearly what you are writing about – take an angle to draw the reader in
- use tables, pictures, diagrams to add more information
- possibly end by relating the subject to the reader, e.g. *Many people like whales ...*
- reports are factual but you could add comments or use questions to engage the reader
- re-read as if you knew nothing about the subject to check that you have put the information across successfully

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Cheetahs

Cheetahs are members of the cat family and are the world's fastest land animals.

They inhabit open grasslands and scrub in Africa, southern Asia and the Middle East.

Cheetahs are often mistaken for leopards and have many similar features. Their distinguishing marks are the long, teardrop-shaped lines on each side of the nose from the corner of the eyes to the mouth.

The animals have muscular and powerful bodies which are aerodynamically perfect for short, fast runs. Their bendy backs keep the body flexible as they sprint. They can accelerate from standing to 40 mph in three strides and to a full speed of 70 mph within seconds. Cheetahs' feet are like running shoes and have grips and spikes to dig into the ground. The grips are special ridges on the animals' footpads and the claws act as spikes. These claws stay out all the time. This is different from other cats, whose claws tuck away in special sheaths in their paws.

Cheetahs are carnivores and eat gazelle and small antelope. A long tail helps the cheetah keep its balance as it swerves after its prey, using large eyes that point forward to judge distances accurately. Once the cheetah has pounced, the victim is gripped by the throat to stop it breathing. However, the cheetah has weak jaws and small teeth and cannot always protect its kills or its young, especially if tired out after a run.

Female cheetahs give birth to an average of three young that they rear by themselves. Once fully grown, the animals usually live alone, though males sometimes form small groups. Most cheetahs live about twelve years.

Cheetahs are now an endangered species and many conservationists are trying to help protect the habitats of these interesting creatures.

	Text level	Sentence / word level
Title		Cheetahs
Introduction	Classification	Cheetahs are members of the cat family and are the world's fastest land animals. *Technical vocabulary*
Paragraph 2	Habitat	They inhabit open grasslands and scrub in Africa, southern Asia and the Middle East. *Present tense*
Paragraph 3	Identification	Cheetahs are often mistaken for leopards and have many similar features. Their distinguishing marks are the long, teardrop-shaped lines on each side of the nose from the corner of the eyes to the mouth. *Passive construction* *Spelling: unstressed vowel* *Descriptive but factual language*
Paragraph 4	Speed	The animals have muscular and powerful bodies which are aerodynamically perfect for short, fast runs. Their bendy backs keep the body flexible as they sprint. They can accelerate from standing to 40 mph in three strides and to a full speed of 70 mph within seconds. Cheetahs' feet are like running shoes and have grips and spikes to dig into the ground. The grips are special ridges on the animals' footpads and the claws act as spikes. These claws stay out all the time. This is different from other cats, whose claws tuck away in special sheaths in their paws. *Present tense* *Impersonal voice: third person* *Spelling: unstressed vowel* *Descriptive but factual language* *Spelling: unstressed vowel* *Technical vocabulary* *Technical vocabulary*
Paragraph 5	Diet and hunting prey	Cheetahs are carnivores and eat gazelle and small antelope. A long tail helps the cheetah keep its balance as it swerves after its prey, using large eyes that point forward to judge distances accurately. Once the cheetah has pounced, the victim is gripped by the throat to stop it breathing. However, the cheetah has weak jaws and small teeth and cannot always protect its kills or its young, especially if tired out after a run. *Present tense* *Descriptive but factual language* *Passive construction: this helps the reader see the attack from the victim's point of view*
Paragraph 6	Life cycle	Female cheetahs give birth to an average of three young that they rear by themselves. Once fully grown, the animals usually live alone, though males sometimes form small groups. Most cheetahs live about twelve years. *Technical vocabulary* *Technical vocabulary* *Words which generalise*
Conclusion	Conservation	Cheetahs are now an endangered species and many conservationists are trying to help protect the habitats of these interesting creatures. *Descriptive but factual language* *Spelling: unstressed vowel*

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The British barn owl

The barn owl is one of the most popular birds in Britain but is now extremely rare.

The bird favours open habitats such as grassland, hedgerows, the edges of fields or woodlands, stubble fields, drainage ditches and farmyards.

The barn owl is a carnivore and hunts for its favourite diet of small mammals and birds. It usually flies slowly back and forth, about three metres above the ground, using its large eyes and sensitive hearing to spot likely prey. If suitable perches, such as fence posts, are available, the bird may save energy by hunting from these. Once it has swooped silently down, a hooked beak tears into the victim. Food is often swallowed whole and the indigestible parts, such as the bones and fur, are regurgitated in the form of pellets.

When seen in flight, the general impression is of a large white bird. However, the upper parts are a beautiful golden buff colour, delicately marked in varying shades of buff and grey. It is only the face, breast and undersides that are mostly white.

After choosing a suitable hole in a tree or a ledge in an old building, the female barn owl lays between four and seven eggs in April each year. The owlets are fully developed after ten weeks and leave the nest after about fourteen weeks, by which time they must be able to survive alone. As many as one in four young barn owls die within a year for a variety of reasons.

The number of barn owls in Britain is decreasing. There are now fewer habitats where they can find mice, voles and other prey. In some areas, owls have been affected by chemicals and cannot lay proper eggs. This means that they cannot breed and increase their numbers. In addition, many birds have been killed accidentally as they fly across major roads and motorways.

The barn owl is one of nature's most graceful hunters. Many organisations in Britain, such as the Barn Owl Trust in the South West, are working towards their conservation.

	Text level		Sentence / word level
Title		The British barn owl	
Introduction	Classification	The barn owl is one of the most popular birds in Britain but is now extremely rare	Words which generalise Descriptive but factual language
Paragraph 2	Habitat	The bird favours open habitats such as grassland, hedgerows, the edges of fields or woodlands, stubble fields, drainage ditches and farmyards	Technical vocabulary
Paragraph 3	Diet and hunting prey	The barn owl is a carnivore and hunts for its favourite diet of small mammals and birds. It usually flies slowly back and forth, about three metres above the ground, using its large eyes and sensitive hearing to spot likely prey. If suitable perches, such as fence posts, are available, the bird may save energy by hunting from these. Once it has swooped silently down, a hooked beak tears into the victim. Food is often swallowed whole and the indigestible parts, such as the bones and fur, are regurgitated in the form of pellets.	Words which generalise Technical vocabulary Present tense Technical vocabulary Present tense Descriptive but factual language Passive construction
Paragraph 4	Appearance	When seen in flight, the general impression is of a large white bird. However, the upper parts are a beautiful golden buff colour, delicately marked in varying shades of buff and grey. It is only the face, breast and undersides that are mostly white.	Technical vocabulary All of this paragraph is descriptive, but factual Technical vocabulary
Paragraph 5	Nesting and babies	After choosing a suitable hole in a tree or a ledge in an old building, the female barn owl lays between four and seven eggs in April each year. The owlets are fully developed after ten weeks and leave the nest after about fourteen weeks, by which time they must be able to survive alone. As many as one in four young barn owls die within a year for a variety of reasons.	Present tense Technical vocabulary Words which generalise Present tense Impersonal voice: third person
Paragraph 6	Problems	The number of barn owls in Britain is decreasing. There are now fewer habitats where they can find mice, voles and other prey. In some areas, owls have been affected by chemicals and cannot lay proper eggs. This means that they cannot breed and increase their numbers. In addition, many birds have been killed accidentally as they fly across major roads and motorways.	Passive construction Words which generalise Present tense Technical vocabulary
Conclusion	Conservation	The barn owl is one of nature's most graceful hunters. Many organisations in Britain, such as the Barn Owl Trust in the South West, are working towards their conservation.	Technical vocabulary Words which generalise Descriptive but factual language Technical vocabulary

B.M.X.

The B.M.X. (Bicycle Motor Cross) is a bike designed and built for specific purposes.

The bike is generally made of steel so that it is strong and will not bend under the enormous stress that it is subjected to when being ridden. Some bikes, designed especially for B.M.X. racing, are made of aluminium because it is lighter.

The main difference between B.M.X. and other bikes is the undersized frame which allows maximum manoeuvrability. The wheels are also small, with wide tyres. Most have a gyro system of bearings and pulleys that allows the large, curved handlebars to spin 360 degrees. This enables the rider to perform dare-devil stunts and tricks. The saddle is low and not padded for comfort because the bike is often ridden by standing on the pedals or on strong, steel stunt pegs that are found on either side of the front and back wheels.

There are now centres in the country where B.M.X. riders take part in competitions. There is even an event called the ‘X Games’ which is the Olympics of the extreme sports world. Many young riders challenge themselves to imitate the daring and complicated exercises performed by the professionals.

Some bikers ride up and down slopes that look like larger versions of skateboard ramps, executing difficult jumps and spins at both ends. Others perform their tricks on flat ground, balancing on small areas of the bike itself. Specially designed B.M.X. bikes, with large, chunky tyres to provide more definite grip, race ten abreast over dirt tracks. There are now a number of separate areas where the bikes can be ridden safely away from cars and pedestrians.

B.M.X. bikes provide riders with the opportunity to use their skill and imagination to carry out gymnastic and artistic stunts.

	Text level		Sentence / word level
Title		B.M.X.	
Introduction	Classification	The B.M.X. (Bicycle Motor Cross) is a bike designed and built for specific purposes.	Passive construction
Paragraph 2	Materials	The bike is generally made of steel so that it is strong and will not bend under the enormous stress that it is subjected to when being ridden. Some bikes, designed especially for B.M.X. racing, are made of aluminium because it is lighter.	Words which generalise Technical vocabulary
Paragraph 3	Parts of the bike	The main difference between B.M.X. and other bikes is the undersized frame which allows maximum manoeuvrability. The wheels are also small, with wide tyres. Most have a gyro system of bearings and pulleys that allows the large, curved handlebars to spin 360 degrees. This enables the rider to perform dare-devil stunts and tricks. The saddle is low and not padded for comfort because the bike is often ridden by standing on the pedals or on strong steel stunt pegs that are found on either side of the front and back wheels.	Spelling: unstressed vowel Present tense Technical vocabulary Technical vocabulary Technical vocabulary Passive construction Technical vocabulary
Paragraph 4	Competition	There are now centres in the country where B.M.X. riders take part in competitions. There is even an event called the 'X Games' which is the Olympics of the extreme sports world. Many young riders challenge themselves to imitate the daring and complicated exercises performed by the professionals.	Spelling: unstressed vowel Present tense Words which generalise Descriptive but factual language
Paragraph 4	Different activities	Some bikers ride up and down slopes that look like larger versions of skateboard ramps, executing difficult jumps and spins at both ends. Others perform their tricks on flat ground, balancing on small areas of the bike itself. Specially designed B.M.X. bikes, with large, chunky tyres to provide more definite grip, race ten abreast over dirt tracks. There are now a number of separate areas where the bikes can be ridden safely away from cars and pedestrians.	Words which generalise Present tense Non-finite verb Non-finite verb Present tense Spelling: unstressed vowel Words which generalise
Conclusion	End comment	B.M.X. bikes provide riders with the opportunity to use their skill and imagination to carry out gymnastic and artistic stunts.	Descriptive but factual language

Hot deserts

A desert is a region that has less than 250 mm of rain a year. Rainfall often falls in violent downpours rather than evenly throughout the year.

More than one seventh of the land on earth is desert. Deserts are found all over the world: in Africa, Australia, Asia, North America and South America. The world's largest desert, the Sahara, stretches across North Africa from the Red Sea in the east to the Atlantic Ocean in the west.

Only a quarter of deserts are made of sand. Some are covered in pebbles or bare rocks. In other areas, shallow lakes have formed after rain. Once these have dried in the sun, a flat layer of salt crystals is deposited.

There is a huge range of temperature in the desert due to the fact that there are no clouds. Temperatures have been known to soar as high as 59 degrees Celsius in Libya and Death Valley, California, though 40 degrees is more usual. An egg could be fried on the blistering, hot rocks under the desert sun. During the night, the temperature falls rapidly to below freezing in some places.

Desert plants have to find ingenious ways of adapting to the harsh conditions in a desert. Long roots probe deep underground for precious water. Leaves have thick waterproof skins to avoid evaporation. Some plants, like cacti, store water in their thick stems.

Animals find desert conditions difficult. Some never drink but instead obtain necessary moisture from plants and other food. Many are nocturnal and rest in burrows or under rocks during the heat of the day. The gerbil, a popular British pet, originates in the sandy deserts of Mongolia and northern China.

Underground rivers and streams flow deep beneath deserts, bringing water from mountains hundreds of miles away. When these rivers reach the surface, an oasis is formed. Towns and villages are found nearby and people can grow a variety of plants in the fertile land.

A desert has an inhospitable climate but people, animals and plants have all learned to adapt and make the most of its resources.

	Text level	Sentence / word level
Title		Hot deserts
Introduction	Classification	A desert is a region that has less than 250 mm of rain a year. Rainfall often falls in violent downpours rather than evenly throughout the year. Spelling: unstressed vowel Technical vocabulary Words which generalise Present tense Descriptive but factual language
Paragraph 2	Location	More than one seventh of the land on earth is desert. Deserts are found all over the world: in Africa, Australia, Asia, North America and South America. The world's largest desert, the Sahara, stretches across North Africa from the Red Sea in the east to the Atlantic Ocean in the west. Passive construction Descriptive but factual language
Paragraph 3	Composition	Only a quarter of deserts are made of sand. Some are covered in pebbles or bare rocks. In other areas, shallow lakes have formed after rain. Once these have dried in the sun, a flat layer of salt crystals is deposited. Passive construction Technical vocabulary Passive construction Words which generalise Technical vocabulary
Paragraph 4	Temperature	There is a huge range of temperature in the desert due to the fact that there are no clouds. Temperatures have been known to soar as high as 59 degrees Celsius in Libya and Death Valley, California, though 40 degrees is more usual. An egg could be fried on the blistering, hot rocks under the desert sun. During the night, the temperature falls rapidly to below freezing in some places. Spelling: unstressed vowel Descriptive but factual language
Paragraph 5	Plants	Desert plants have to find ingenious ways of adapting to the harsh conditions in a desert. Long roots probe deep underground for precious water. Leaves have thick waterproof skins to avoid evaporation. Some plants, like cacti, store water in their thick stems. Technical vocabulary Spelling: unstressed vowel Technical vocabulary Technical vocabulary Words which generalise Present tense
Paragraph 6	Animals	Animals find desert conditions difficult. Some never drink but instead obtain necessary moisture from plants and other food. Many are nocturnal and rest in burrows or under rocks during the heat of the day. The gerbil, a popular British pet, originates in the sandy deserts of Mongolia and northern China. Descriptive, but factual language Spelling: unstressed vowel Technical vocabulary
Paragraph 7	Oases: villages	Underground rivers and streams flow deep beneath deserts, bringing water from mountains hundreds of miles away. When these rivers reach the surface, an oasis is formed. Towns and villages are found nearby and people can grow a variety of plants in the fertile land. Present tense Technical vocabulary Passive construction Technical vocabulary Passive construction
Conclusion	End comment	A desert has an inhospitable climate but people, animals and plants have all learned to adapt and make the most of its resources. Present tense

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Detailed lesson plans for Days 1 and 2

Day 1: shared reading and analysis
Day 2: shared planning for writing

Context

The class had been studying various aspects of rivers in their geography lessons and the teacher introduced this as the context for writing a report.

Day 1 – Shared reading and analysis

1. Introduce a sentence level activity on active and passive verbs in readiness for writing reports (taken/adapted from *Grammar for Writing*). Introduce this as an oral game for about 10 minutes so that the whole class can feel confident. Then allow five minutes on white boards to write some sentences. This can be paired work; each child writes a simple sentence and the partner changes it to passive. Explain to the children that you will be using passives later in the week.
2. Tell the children that they are going to look again at a type of writing they explored last year – a report. Put up the OHT of 'Cheetahs' (Sample Text A) and read through. Discuss the content for a couple of minutes.
3. Ask the children for the purpose of report writing (to give information).
4. Read the text again and annotate with the purpose of each paragraph.
5. Refer the children back to the skeleton-frame which they used to write a recount and ask them what they think a report skeleton-frame should look like. Ensure that they are clear that the paragraphs are non-chronological. Draw a report skeleton-frame diagram on the board and name the paragraphs.

Independent work

1. Children work in pairs and annotate the report on the barn owl (Sample Text B) in the same way as you have done with them on cheetahs.
2. Other reports from books or from the Internet should be available so that more able children can check that these satisfy the criteria for organising report writing.
3. Five minutes before the end of independent time, ask the children to get into groups (three pairs to a group) to compare ideas and appoint a spokesperson to feed back to the class in the plenary.

Plenary

1. As the children feed back, write their ideas onto a skeleton diagram for the barn owl report.
2. The children should then look back at the one they did with you on cheetahs. Do both reports follow the same format in terms of purpose and organisation?

Day 2 – Application: shared planning for writing

1. Remind the children of some work they have been doing in another subject. The facts that they are going to use should be easily accessible during the lesson. For example, they might create a 'wall of facts', written on strips of paper.
2. Draw an appropriate number of boxes on the board for the themes the children are likely to come up with. If the board is small, use a number of pieces of card and fasten them around the room.
3. Choose children to come out quickly and move the facts from the wall to an appropriate place in the boxes. Ask them what they will be doing in this exercise. They should realise that they will be planning what to put into their paragraphs. The children can then give an overall purpose to each paragraph. It will take a little time but this is necessary to model the process that a writer must go through. It should be clear from the boxes that each paragraph will contain a number of related pieces of information. Write the overall theme above the facts that the children have placed.
4. Discuss what should go in the introduction. Make a note.
5. Produce another report skeleton-frame – like the ones used yesterday. Transfer the themes to the circles and make a note about the introduction in the centre.
6. Discuss a possible ending comment and note down the idea under the diagram.

Independent/guided work

Children should work in pairs and use large sheets of sugar paper on which you have drawn a report skeleton-frame. Ask the children to plan the paragraphs for a report on their own school. The overall purpose/theme of each paragraph should be written in the circle.

Plenary

1. Look at the children's work on the sheets.
2. Ask children to comment first on good examples of report planning.
3. Next work together on any improvements – e.g. look at content that might be better grouped together, or split up. Share ideas about the content of the introduction and conclusion. Give advice on the type of information that makes a good introduction or conclusion.

Transcripts of lessons for Days 1 and 2

(taught by Year 6 teacher, Pat. Children's responses and contributions omitted)

Day 1 - Shared reading and analysis

Note: the texts for the shared and independent reading are on pages 10-13.

We're going to start with a game today. It's going to help you understand the difference between active and passive verbs. I'm not going to tell what the difference is now. I think you're going to be able to tell me in a minute - so I challenge you! Let's see - I'm going to give you a sentence and then say it another way - in what we call the passive voice. Listen carefully. 'I handed the book to Sam.' [Mimed.] Now listen. I'll say it in the passive. 'Sam was handed the book by me.' The same thing happened, didn't it, but the way I said it was different. I'll try another. 'Goldilocks cleaned the cottage in the wood.' We call that the active voice. I could also say: 'The cottage in the wood was cleaned by Goldilocks.' That would be the passive voice. [Wrote 'active' and 'passive' on the board.] Now I'll say one for Naomi and she can turn my sentence around. 'Naomi opened the classroom door.' .... Well done. Who'd like a go? OK, let's go round the room. One of you make up a sentence and then another change it to the passive voice .... I'll listen in. Now that one is interesting. Chloe, you said 'My Mum walked into town.' It didn't work did it? Do you know why? .... Brilliant! You've got it, though I think we can do better than say 'it hasn't got a "thing" to turn round'. The sentence Chloe made up didn't have a direct object so we couldn't turn it round and make it passive. You're doing so well that I think you can use your boards for a couple of minutes and write some sentences in pairs and try writing the passive .... Now, who's going to accept my challenge? Who would like to try to tell us what we mean if the sentence is in the passive .... Yes, you're right. In the passive, the subject of the sentence is having the action done to it - the cat was being chased by the dog. When we write in the active voice, the subject is doing the action - the dog was chasing the cat. I'm going to type up what we have just said because I think we should add it to our grammar board - then you can always refer to it. We're going to meet the passive voice again on Wednesday.

Do you remember how we read a recount text - a biography - earlier this term - and you helped me analyse how it was organised and written? You wrote some really good biographies yourselves after that. Well, today we are going to continue to study a text type you did last year - a report - and we are going to go through the same sort of process. [Switched on OHP - cheetahs text.] I'm going to read through the report. Follow carefully .... Did anyone know anything about cheetahs before? .... That's fascinating, Abdi, you visited the wildlife park when you were living in Africa, in Somalia? .... I see here from the conclusion that the cheetah is an endangered species. Latika? .... Garth? .... Paula? .... You're right, there isn't any solid information about why cheetahs are endangered. So what do you think the purpose of this piece of writing is? .... Exactly. Anyone who wants basic information would find my report useful, especially as I have organised it carefully to help them. Let's read each paragraph again. [Read introduction.] This is very short but it has a special purpose. What is that? .... Yes, it is the introduction. But can you tell me more? What is the introduction doing? .... It is saying what a cheetah is - we call this classifying or defining the subject. It might say something about why the subject is very well known. It is very general and doesn't have any detail. All that will come later. So I'll write a note beside it: general remark - definition; no detail. [Wrote] Let's move on. Ahmed, could you read the second paragraph? .... What is that about? .... Yes, and how do you know? .... Good, so I'll write 'habitat' next to this paragraph. Now what is the subject or purpose of the third paragraph? Read it to yourselves. There's a tricky word there - remember what you have to do with long words like that .... Yes, Paula, read around each vowel - let's make it shorter by covering the '-ing' at the end - OK, have a go .... nearly there, that last bit is hard to work out - 'dis - ting - uish' .... yes, 'distinguishing marks'. Find the words that tell you the purpose of this paragraph .... Now we'll do the next three paragraphs in pairs. This half of the class can do paragraph 4 and this half can do paragraphs 5 and 6. Read it through, decide on the function of each paragraph - what is the main theme of the paragraph? Does it have subsections? Tell your partner what you think and when you have agreed, put a note down on your white boards. I want evidence to back up what you say .... That's probably long enough. Let's start on paragraph 4. Who can tell us the theme of this paragraph - what is it telling us? .... I'll write your suggestions up. Powerful bodies. Feet, running. They are all included. Why do you suggest powerful bodies, Mark? .... Yes, it is in the opening sentence, but does the paragraph go on to tell you about the different parts of the body? .... No, only the bendy back and feet .... Yes, well done Yemi, both are mentioned in the context of running. [Took feedback of paragraphs 5 and 6 in the same way.] Now we come to the conclusion. What is the purpose? .... It makes a kind of ending comment. It doesn't repeat anything but it does make an interesting comment about conservation. The conclusion makes a statement about the animal being endangered.

Do you remember the diagram we used to help us write the recount? There is a rather different diagram for this one. I'll show you. [Held up report skeleton-frame on a large piece of card.] I'm going to transfer the notes we made about the purpose of each paragraph to this diagram. I'm going to write the note we made for the introduction in the middle. Chloe, be ready with the next one .... Thank you. What did we say for paragraph 3, James? .... Next, Sam .... Yes, we decided on speed, didn't we? Paragraph 5, David, and you be ready afterwards, Rebecca, for paragraph 6 .... [Wrote on card as children replied.] What do you think this diagram tells us about the organisation of the paragraphs? .... a good idea. Let's test it. Would it alter the report if the paragraph on appearance came in a different place? .... What about the others? .... So it doesn't matter. After the introduction, a report has a number of paragraphs which could be written in any order. We call this 'non-chronological'. [Wrote this on the board.]

You're going to work in pairs now - the same pairs as last week. You will find a report about the barn owl on your tables. I want you to work together and write down the purpose of each paragraph - just like we did on the board. You will also see that I have put some books on your tables. I've marked the pages containing reports. Some of you will have time to read some of these and decide if they have the same format as the report on cheetahs. A few minutes before the end of independent time, I will ask you to form groups to pool your information ....

Plenary

I've put a new report skeleton-frame on the board. Let's see whether you all agree about how I should fill it in. Please could the five spokespeople stand up. Rajid, what did your group say about the first paragraph of the barn owl report? .... Do the rest of you agree? .... Yes, you all seem to agree there - the introduction classifies the barn owl as a bird and then goes on to give a reason for telling us about them - they are rare. Paula's turn to go first on the next paragraph - the others chip in if you disagree or want to add more .... Good, that was straightforward. What do you notice about this paragraph and the second paragraph on the cheetah report? .... Both habitat - but we've said that the whole point of non-chronological reports is that the paragraphs could come in any order. Any explanations? .... Yes, I'm sure you're right; the habitat is probably the first thing most people want to know. [Continued to write theme of each paragraph on the report skeleton-frame.] .... Now that we've done this, do you think that this report has the same format as the cheetah report? What do both introductions do? .... What about the paragraphs that follow? .... Do the conclusions have anything in common? .... That's a good point. The cheetah being endangered isn't mentioned till the conclusion, whereas the barn owl being rare was mentioned in the introduction and then reasons were given in one of the paragraphs and proposed action in the conclusion .... So you think that report isn't as well planned as the one on barn owls? .... What do the rest of you think about the other reports I put out for you to read? .... So who can summarise for me what we have learned yesterday and today about the organisation of report writing? .... Well done - tomorrow, we are going to use some facts from our geography lessons on rivers and organise them into a report.

Day 2 - Shared planning for writing

Over the last few weeks, we have been investigating various aspects of the River Thames. We've used the Internet, watched a video and done some fieldwork up the road. You all contributed to our 'wall of facts' last lesson. [Pointed to display on strips of coloured paper.] We are going to use the facts that we've collected in geography to write a report. We can't start the writing today because we haven't yet analysed the kind of language we need to use. Do you remember that we had to do that before you could write your biographies? However, you learned enough yesterday to get going on the first stage of any writing - planning. If we always plan carefully in advance, our writing is much more likely to have a clear organisation and so it helps the reader make sense of it. Remind me. What is the purpose of a report? .... So we have to organise these facts about the River Thames into the report skeleton-frame we worked on yesterday. That way our reader will be given clear information. What do you think we need to do first? .... Can we do that, though? Are you sure what you want to put in an introduction yet? Have another think .... I agree. We have to sort the facts into paragraphs. I've divided the board into four boxes and pinned up a couple of pieces of card over there in case we need more paragraphs. I've taken all the facts off the wall - here you are, one each - careful with the Blu-Tack. I want you to group the pieces of paper together and stick them up on the board so that we end up with a number of facts in each box that are related to each other in some way. You may find yourself unsure about some. You may think that certain facts can go in more than one box. We can discuss that. David, could you read yours out and place it in any box on the board .... Marcia, read yours and decide whether it is the same or a separate paragraph from David's .... OK, Abdul and then Paula .... Now these four have identified three different paragraphs, so the rest of you will be getting a good idea whether there is a paragraph on the board which your fact will fit in, or whether you need to create a new one. Let's have three more people reading theirs out: James, Sam, Nazeem .... Now the others from this table can come out and find the most appropriate box for their facts .... There seems to be some disagreement about that last fact. Marcia, could you read all the pieces of paper out in this box and see if we can find agreement .... What are they all about? .... Yes. They are facts about what Thames Water is doing to safeguard the environment. Some of you went on the web site and took down that information. Now - back to the fact that Ceri put up. Why are some of you objecting to it? .... I see. But isn't that to do with the environment? .... What do the rest of you think? That table wants to see it in the box below. What is that about? .... Yes, lots of facts about our local study of the tributary. Is Ceri's fact a general point about the whole river or is it saying something about a particular part? .... I agree. Which part? .... OK, let's move it over here .... This is going well. All this discussion is really going to help your planning in future. It doesn't matter what you write - you always have to plan it. Let's finish off the last few now ....

So we have five paragraphs and a couple of bits of paper which don't really fit anywhere - one about the tidal part of the Thames, another about Thames Water and how it manages the environment, a local tributary, flooding in 2000 and industries on the river. Let's write those headings quickly onto the report skeleton-frame .... Now what about the introduction? What do we do in an introduction? .... Yes, we define or classify, but I think we have to say more than the fact that it is a river! Let's go back to these two facts we couldn't fit in. Could you read the first one, please, James .... Right, so that tells us the length - 210 miles. What does the other one say? .... Those link, don't they? The source is in Gloucestershire and the mouth is? .... Correct. So those two facts give us an overview of the river that the report will be about and provide a good introduction. Does it matter what order we write these paragraphs in? .... Correct. So what kind of report is it? .... Well remembered. A non-chronological report. Now, there is still something missing .... That's right, we haven't planned the conclusion yet. What is the purpose of the conclusion? .... That's hard, isn't it? What kind of ending comment could you make? .... That's quite a nice idea. You want to make a remark about people enjoying the river. Yes, we could. I'll note it down under the plan and we will see how we feel about that once the report is written.

Now it is time for you to have a go at planning on your own. You are going to quickly plan a report about our school. You all know lots about it! You are going to work in pairs again but this time you'll use the large pieces of sugar paper that are on the tables. I have already drawn a report skeleton-

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frame for you but you can add more circles if you need them. What do you think you and your partner will put in the centre circle? .... Correct - your introduction - a word or two. What about the circles, Ben? .... Yes, just simply - don't write more than a word or two to show the theme. You can indicate some of the facts to go in each paragraph by putting spider's legs onto each circle like this. Again, condense your fact into a word or two. You can see why we needed a big bit of paper, can't you! If you can think of an idea for the theme of the conclusion you can note it under the diagram. We shall discuss them in the plenary . . .

Plenary

Let's look at the work that Majid and Sam have done. I want you to tell me if they have organised correctly for a non-chronological report? .... Yes, they have a note for the introduction and separate points in each circle. You managed to plan quite a lot of detail in the time you had. Well done, boys. Ben, read out the notes inside the circles .... What do you think? Are all those themes different or could any be combined? .... Why do you think the Year 6 trip needs a separate paragraph, Abdul? .... Yes, I see. The boys might think about that. It's a good point. Can these paragraphs be written in any order? .... Good. So it's a non-chronological report. You succeeded. Let's read their note about the introduction. 'Say where school is in country' - does anyone know one word we could use for that .... not quite. I'll give you a clue, we've used it in geography .... Right! Location. You can show your theme in one word. I'd like to see what another group thought about the introduction. 'Size and number of teachers' - that is very different. It does contain detail but the detail itself helps to classify the school. There isn't a right answer to what should go in the first paragraph so long as you remember what we said yesterday - it makes a general remark that introduces the subject. Now we'll see what these two thought should be in the conclusion - 'children like it - happy.' That's a nice summing up. Did anyone have another idea? .... Why do you say homework? .... Oh I see, because you do it after school so it should come last. What do the rest of you think? .... You explained that clearly, Julie. Homework is an example of one of the things about our school that you could write about in a report. Therefore, it goes in one of the paragraphs but it doesn't matter in what order. The conclusion should be more general and make a closing comment. I rather like the idea that you want to say that children like it and they are happy. You have done really well today. Tomorrow we are going to return to the cheetah text and analyse the way it is written so that you can eventually write your reports.

In-line skates

'In-line skates', or 'rollerblades', is the name given to the new generation of rollerskates developed since the 1980s.

They are based on a reworking of the original design for 'dry land' skates which were invented in the early 1700s. These in turn were adapted from the ice skates that had long been used in Holland to travel on frozen canals in winter.

In-line skates are made from thermoplastic resin that is light, yet strong and durable, and the wheels are 'in-line' as opposed to the four-wheeled parallel design used in roller skates for the previous 150 years. In-line skates incorporate a boot to protect and support the ankle, which fastens with buckles or Velcro strips. Most modern in-line skates feature a braking mechanism activated by the skater straightening one leg.

Skating can be dangerous as it requires a hard surface and high speeds can be reached quite quickly. Skaters should wear a helmet, protective knee and elbow pads and wrist guards in order to avoid risking broken bones.

(continued)

Sentence structure and punctuation

Text structure and organisation

In-line skates

Passive, it is unlikely that anyone knows who gave them these names

Present tense

Classification

'In-line skates', or 'rollerblades', is the name given to the new generation of rollerskates developed since the 1980s.

Technical vocabulary

Brief use of past tense

Descriptive, factual

History

They are based on a reworking of the original design for 'dry land' skates which were invented in the early 1700s. These in turn were adapted from the ice skates that had long been used in Holland to travel on frozen canals in winter.

Technical vocabulary

Present tense throughout rest of report

Materials

In-line skates are made from thermoplastic resin that is light, yet strong and durable, and the wheels are 'in-line' as opposed to the four-wheeled parallel design used in roller skates for the previous 150 years. In-line skates, incorporate a boot to protect and support the ankle, which fastens with buckles or Velcro strips. Most modern in-line skates feature a braking mechanism activated by the skater straightening one leg.

Technical vocabulary

Safety

Skating can be dangerous as it requires a hard surface and high speeds can be reached quite quickly. Skaters should wear a helmet, protective knee and elbow pads and wrist guards in order to avoid risking broken bones.

(continued)

Spelling

dangerous – 3-syllable word ('e' – unpronounced vowel)
support – 'pp'
design – sign

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They should confine their skating to safe areas and safe speeds, as they can easily injure other pedestrians if they crash into them.

Skating can be an effective method of keeping fit that is within the reach of many people. Once the initial equipment has been bought, there are no costly club, entrance or match fees. It can be enjoyed in most weathers and by people of all ages.

As well as being a popular sport and fitness activity, skating is an environmentally friendly way to travel, especially in towns and cities. By being twice as fast as walking, it can double the distance people are prepared to travel to work or school without using a bus or a car, and it does not cause traffic congestion or air pollution.

If more commuters were prepared to skate to work each day, the roads would be less crowded and the air would be cleaner.

Sentence structure and punctuation

Text structure and organisation

They should confine their skating to safe areas and safe speeds, as they can easily injure other pedestrians if they crash into them.

Safety

Skating can be an effective method of keeping fit that is within the reach of many people. Once the initial equipment has been bought, there are no costly club, entrance or match fees. It can be enjoyed in most weathers and by people of all ages.

Fitness

Passive voice

As well as being a popular sport and fitness activity, skating is an environmentally friendly way to travel, especially in towns and cities. By being twice as fast as walking, it can double the distance people are prepared to travel to work or school without using a bus or a car, and it does not cause traffic congestion or air pollution.

Environmentally friendly

Technical vocabulary

If more commuters were prepared to skate to work each day, the roads would be less crowded and the air would be cleaner.

End comment

Conditional used

Composition and effect

Author offers advice in paragraph 4 and proposes skating as a healthy and low cost sport and suggests skating is an environmentally friendly mode of transport. This builds towards the conclusion in which the author suggests if more commuters skated, it would improve the environment.

Spelling

traffic – 'ff'
pollution – 'u'
weather – 'ea'

Bananas

Bananas are found in tropical regions of the world where the climate provides plentiful rain and many hours of sunshine for most of the year. This enables bananas to be grown and picked all year round. The majority of the bananas eaten in the UK are imported from the Windward Islands in the Caribbean.

Banana plants grow from a small root to a height of about three metres. They produce suckers, one of which is allowed to grow to its full size and bears the fruit. These fruit start by growing downwards before they grow up towards the sun in large bunches. A fully grown bunch can weigh up to thirty-five kilos, the bananas at the bottom being smaller than those nearer the top. As the bunches develop the plants must be supported by stakes to prevent them from breaking or toppling over.

Bananas are very easily damaged and consequently great care must be taken when they are harvested. They are picked by hand before they are fully ripe, as they continue to ripen after harvesting. These green bananas are carefully transported to a packing station where they are washed, treated and labelled so their origin can be traced.

(continued)

Sentence structure and punctuation

Passive voice to give distance between author and reader

Descriptive, factual

Generalising

Present tense throughout

Third person

Technical vocabulary

Passive voice

Pickers and handlers not identified

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(continued)

Text structure and organisation

Classification

Cultivation

Harvesting

Spelling

bananas – first and last 'a' unstressed vowel

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For the ten-day sea voyage from the Caribbean to the UK, refrigerated ships are used in which the temperature can be carefully controlled to prevent the bananas from spoiling.

Once unloaded at their destination, the green bananas are placed in special ripening centres for up to five days before being delivered to shops.

Bananas are easily peeled and digested, and contain important trace minerals as well as all the benefits of fresh fruit. They provide a quick, convenient yet healthy energy boost and are consequently popular with athletes and tennis players.

In fact, bananas are the UK's favourite fruit – we eat more of them each year than any other fruit.

Sentence structure and punctuation

Text structure and organisation

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In fact, bananas are the UK's favourite fruit – we eat more of them each year than any other fruit.

Technical vocabulary

Complex sentence combines chronological information economically

Descriptive, factual

Transport

Ripening

Diet

End comment

Composition and effect

Written in the present tense, third person, this is a factual, formally presented report. The penultimate paragraph describes why we have bananas in our diet which invites a direct connection with the reader in the final paragraph – using the first person plural.

Spelling

special – 'cial' /sh/ sound plus unstressed vowel

Guinea pigs

Guinea pigs, also known as cavies, originate from South America and can still be found there in the wild.

They belong to the rodent group of mammals and have no visible tail, four toes on each front foot and three on each back foot.

They live in large family groups in areas of long grass, using burrows abandoned by other creatures as they do not burrow themselves. Guinea pigs are herbivores, eating only grasses, vegetables and fruit.

The females give birth in the open and unlike some other rodents, the young are born with their eyes open and their fur fully grown. Guinea pigs have many predators in the wild, so they tend to be shy animals and are easily frightened by sudden movement or noise. In captivity, Guinea pigs can live up to eight or ten years.

It is thought that the name 'Guinea pig' derives from the fact that they make squealing noises like a pig, and that when they were first introduced into this country in the 1600s, they were sold by British sailors for a guinea, an old English coin.

(continued)

Sentence structure and punctuation

Technical vocabulary

Passive construction
(found by anyone, who is irrelevant)

Present tense throughout

Descriptive, factual

Technical vocabulary

Technical vocabulary

Complex sentence to show sensation

Generalise

Technical vocabulary

Descriptive, factual

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(continued)

Text structure and organisation

Classification

Identification

Habitat

Life-cycle

Derivation of name

Spelling

rodent – 'ent' – unstressed vowel
sudden – en – unstressed vowel
introduced – 'c'; intro – prefix 'o' unstressed vowel

There are now more than twenty-five different types of pet Guinea pig that have been developed by breeders. The most common are the short-haired, whose fur is short, smooth and shiny; the long-haired, whose silky hair reaches the ground; and the rough-haired, whose hair swirls round in rosette patterns all over its body and head. Each variety can be either one colour or several colours.

Guinea pigs make suitable pets for children as they do not require enormous amounts of care and attention, can live inside or outside, and are not nocturnal like hamsters. They become used to handling and grooming, and seldom bite. It must be remembered that Guinea pigs are sociable and should be kept in pairs or groups, though they will also live happily with pet rabbits.

Sentence structure and punctuation

Level of generality

Descriptive, factual

Level of generality

Technical vocabulary

Passive tense needed to refer to anyone who keeps guinea pigs

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Text structure and organisation

Development of varieties

Conclusion:
Guinea pigs as pets

Composition and effect

Purpose of text is to inform. The last paragraph (the conclusion) informs potential owners; the author has a particular audience in mind in this paragraph and language changes slightly, e.g. 'it must be remembered'. Passive voice used to add authoritative tone.

Spelling

different – 'ent' unstressed vowel
patterns – 'er', 'tt' unstressed vowel
several – 3-syllable word – unpronounced vowel 'e' and unstressed vowel 'a'

The London Marathon

Each spring sees the return of the Marathon, a race of over 26 miles on the streets of London.

Marathon races have featured as track events in the Olympic Games for many years. The original 'Marathon' was run by a Greek who covered this distance to deliver news of the Battle of Marathon in 490 BC.

In the late 1970s, several cities in the United States began to host Marathon races as more and more ordinary people took up running for fitness and pleasure. Chris Brasher, a former British running champion, took part in the 1979 New York City Marathon and was inspired to stage a similar event in London. He was able to find sponsors and organised the first London Marathon in March 1981.

Since that race, more than half a million people from all over the world have completed a London Marathon. In 2002, there were 32 899 finishers, a mixture of elite athletes, serious club runners and fun runners, many of whom competed for the first time.

(continued)

Sentence structure and punctuation

Text structure and organisation

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(continued)

Opens in the present tense

Descriptive factual

Continues in past tense as history of Marathon is told

Approximations, precise detail not known/or considered important

Technical vocabulary

Technical vocabulary

General approximation

Precise detail from a more recent event

Technical vocabulary

Classification

Derivation of name

History of the modern Marathon

Number of runners

Spelling

world – word, work, worm, worst

athlete, *compete* – 'ete'

pleasure – 'ea', 'sure'
unstressed vowel

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The race has developed into a major charity fundraising event, collecting over £181 million in 21 years through sponsorship. Numerous charities have benefited, from the large, well-known national organisations to the small, local ones.

Every year, thousands of spectators line the roads to cheer the runners and wheelchair users on. The route passes several of London's best-known landmarks including the Cutty Sark in Greenwich, Docklands, Tower Bridge and The Mall. Hundreds of thousands more around the world follow the televised race.

The London Marathon is now firmly established as one of the top sporting and fun events of the year in the UK.

Sentence structure and punctuation

Description, factual

General approximation

Commas to separate adjectives

Returns to the present tense

Technical vocabulary

Technical vocabulary

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The London Marathon is now firmly established as one of the top sporting and fun events of the year in the UK.

Text structure and organisation

Money raised

Route

End comment

Composition and effect

Strikes balance between detail and general statements for a reader who needs a summary report.

Spelling

numerous – unstressed vowel 'ous'
benefited – only one 't'
route – 'ou'

Formal and Explanation Writing Unit

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Introduction

Preparation for this unit

Prior to teaching this,unit, it would be helpful for teachers to be familiar with the mark scheme for the 2003 Key Stage 2 writing test. *Changes to assessment 2003: sample material for Key Stages 1 and 2* has been sent to all schools as a booklet and is also on the QCA website with some additional sample material at **www.qca.org.uk/ca/tests/2003sample**.

The assessment focuses in the 2003 mark scheme are drawn together under strands: sentence construction and punctuation, text structure and organisation, composition and effect. These are the elements of writing covered by the word, sentence and text level objectives in the NLS *Framework for teaching*.

Sentence construction and punctuation
- vary sentences for clarity, purpose and effect
- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

Text structure and organisation
- organise and present whole texts effectively, sequencing and structuring information, ideas and events
- construct paragraphs and use cohesion within and between paragraphs

Composition and effect
- write imaginative, interesting and thoughtful texts
- produce texts which are appropriate to task, reader and purpose

The two word-level focuses are
- select appropriate and effective vocabulary
- use correct spelling

The vocabulary focus is assessed through all three strands and the spelling focus is assessed through a separate spelling test.

Changes to assessment 2003: guidance for teachers (KS2 English) has also been sent to all schools. In order to understand the mark scheme, this booklet suggests:
- comparing the 2002 sample materials with test papers from previous years;
- using a script of a longer writing task in the sample materials on the website, cutting up the annotated notes and matching them to the appropriate places in the script;
- applying the strands from the mark scheme to the scripts;
- giving the children a sample longer task using a prompt from the website, and marking a selection of pieces of writing with a colleague using the 2003 mark scheme.

[illegible]
[illegible]

The unit

In this unit on formal writing and explanations, the resources for analysing texts and for demonstrating writing have been annotated under the three strand headings: sentence construction and punctuation, text structure and organisation, composition and effect. The unit extends children's understanding of explanation writing and the use of formal language features by comparing informal and formal texts; analysing and demonstrating written texts; and supporting the children in writing their own formal texts and explanations. While reading the texts, analysing them and participating in demonstration lessons the children will learn how to construct sentences and paragraphs to achieve the effects needed to inform the reader. In the plenary, the teacher will have the opportunity to respond to the children's writing with the three assessment strands in mind.

Written outcomes of the unit

- Formal invitation
- Glossary of formal words and phrases
- Formal explanation of the function of a library card
- Formal letter of complaint
- Two brief formal explanations
- An extended explanation of a process

Resources

The resources for the unit include lesson notes and transcripts for the first two days of each week, texts for analysis and texts to use to demonstrate writing. Annotated versions of the texts are also provided showing the effective features of the sample texts. These are notes for the teacher to use as support during the analysis of the text with the children and as points to bring out during teaching.

Resource sheets 2 and 3 are related to social events. The invitations provided on Resource sheets 2a and 2b can be substituted to reflect other celebrations in our culturally diverse society. Teachers may also wish to replace the report of a ball with a report of a different celebratory event relevant to the lives of their pupils, or a fantasy event, e.g. Prince Charming's ball.

Copies of the booklets from which Resource sheets 4a and 5a are taken can be obtained from post offices. Teachers may wish to have copies of the authentic documents to show to pupils. If possible they should also have some examples of different invitations to supplement those in Resource sheets 2a and 2c.

Books, articles, CD-ROMs and Internet access to materials on earthquakes are needed for the children to undertake research on day 8.

The two weeks of this unit can be taught as a fortnight of work or be split into two separate weeks; alternatively, one week may be taught and not the other.

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List of resources

1	Lesson notes for days 1, 2, 6 and 7
	Resources for day 1
2a	Sample text: Informal invitation
2b	Annotated informal invitation
2c	Sample text: Formal invitation
2d	Annotated formal invitation
2e	Comparative grid
	Resources for day 2
3	Sample text: Newspaper report of ball
	Resources for day 3
4a	Sample text: Extract from DVLA leaflet D100 What you need to know about driving licences
4b	Annotated DVLA leaflet extract
	Resources for day 4
5a	Sample text: Extract from Passport Office leaflet How to fill in your passport application form
5b	Annotated Passport Office text
	Resources for day 5
6a	Sample text: Informal letter of complaint
6b	Annotated informal letter of complaint
6c	Sample text: Formal letter of complaint
6d	Annotated formal letter of complaint
7	Complaint scenario
	Resources for day 6
8a	Sample text: Informal explanation
8b	Annotated informal explanation
8c	Sample text: Formal explanation
8d	Annotated formal explanation
	Resources for day 7
9a	Accident – formal explanation
9b	Annotated formal explanation
9c	Flow chart
9d	Notes for car accident
	Resources for day 8
10a	Sample text: Volcano explanation
10b	Annotated volcano explanation
	Resources for day 9
10a	Sample text: Volcano explanation
11	Sample text: Earthquake explanation (opening)
	Resources for day 10
10a	Sample text: Volcano explanation

Formal writing – objectives

Year 6 Term 2

Text

Pupils should be taught:

17 to read and understand examples of official language and its characteristic features, e.g. through discussing consumer information, legal documents, layouts, use of footnotes, instructions, parentheses, headings, appendices and asterisks;

20 to discuss the way standard English varies in different contexts, e.g. why legal language is necessarily highly formalised, why questionnaires must be specific.

Sentence

Pupils should be taught:

1 to investigate further the use of active and passive verbs:
- secure the use of the terms *active* and *passive*;
- know how sentences can be reordered by changing from one to the other;
- identify examples of active and passive verbs in texts;
- experiment in transformation from active to passive and vice versa and study the impact of this on meaning;
- consider how the passive voice can conceal the agent of a sentence, e.g. *the chicks were kept in an incubator*;

2 to understand features of formal official language through, e.g:
- collecting and analysing examples, discussing when and why they are used;
- noting the conventions of the language, e.g. use of the impersonal voice, imperative verbs, formal vocabulary;
- collecting typical words and expressions, e.g. *'those wishing to ...' 'hereby...' 'forms may be obtained...'*;

4 to revise work on contracting sentences:
- summary;
- note making;
- editing.

Word

Pupils should be taught:

4 to revise and consolidate work from previous four terms with particular emphasis on:
- learning and inventing spelling rules;
- inventing and using mnemonics for irregular or difficult spellings;
- unstressed vowel spellings in polysyllabic words;

5 to extend work on word origins and derivations from previous term. Use personal reading, a range of dictionaries and previous knowledge to investigate words with common prefixes, suffixes, word roots.

Explanation – objectives
Year 6 Term 3

Text

Pupils should be taught:

15 to secure understanding of the features of explanatory texts from Year 5 term 2;

17 to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;

21 to divide whole texts into paragraphs, paying attention to the sequence of paragraphs and to the links between one paragraph and the next, e.g. through the choice of appropriate connectives;

22 to select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

Sentence

Pupils should be taught:

1 to revise the language conventions and grammatical features of the different types of text such as:
- narrative (e.g. stories and novels);
- recounts (e.g. anecdotes, accounts of observations, experiences);
- instructional texts (e.g. instructions and directions);
- reports (e.g. factual writing, description);
- explanatory texts (how and why);
- persuasive texts (e.g. opinions, promotional literature);
- discursive texts (e.g. balanced arguments);

3 to revise formal styles of writing:
- the impersonal voice;
- the use of the passive;
- management of complex sentences.

Word

Pupils should be taught:

1 to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;

2 to use known spellings as a basis for spelling other words with similar patterns or related meanings;

3 to use independent spelling strategies, including:
- building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
- applying knowledge of spelling rules and exceptions;
- building words from other known words, and from awareness of the meaning or derivations of words;
- using dictionaries and IT spell-checks;
- using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.).

Unit plan: week 1

Day	Shared text, sentence and word level	Guided	Independent work	Plenary
1	Discuss invitations and their purpose. What do they need to tell you? List key information. Shared reading, discussion and partial annotation of informal invitation (Resource sheet 2a) and formal invitation (Resource sheet 2c). Add any further suggestions to key information. Discuss the different impact of each invitation. Begin a comparative list of features. Note formal phrases and vocabulary to return to in plenary.		In pairs, complete comparative grid (see Resource sheet 2e) of the two invitations, using the key information as a prompt to their searches. Extension activity: formal /informal comparative vocabulary.	Take some comparatives. Ask children to identify the features of a formal invitation with examples. Return to formal phrases/ words identified earlier. Demonstration-write a glossary/dictionary entry. Give rest of phrases as homework.
2	Shared reading of the account of a ball (Resource sheet 3). Encourage recall, inference and deduction to identify key information. Note-take key facts on whiteboards. Spelling: Make link between *accompanied* in Resource sheet 3 and *company* (from 'request the company'). Create word family from root word.		Drawing on yesterday's formal invitation, write a formal invitation to the event in Resource sheet 3. Children use their notes and yesterday's comparative grid/lists to support their work.	Share examples of children's work and ask others to assess use of precise details, formal phrases and vocabulary, whether key information included, layout.
3	Discuss when formal written language is encountered and why official documents are written in such a way. Shared reading of Resource sheet 4a. Check understanding, especially formal phrases, vocabulary. Annotate and discuss formal features and layout. Note text structure of introduction (what licence for, detailed description of a licence. See Resource sheet 4b). Make point that formal language occurs in many different kinds of texts. Spelling: Challenge children to identify the tricky part of spelling *licence* and a way to remember the correct spelling. Show example of local library card and discuss what it is for, who is entitled to one, what it consists of, when it is produced and who can ask to see it. Undertake demonstration or shared writing of introduction to a leaflet on library cards (entitlement to books, tapes, videos, CDs) based on model from Resource sheet 4a. Stress use of formal, impersonal language, generic statements and layout.		Drawing on the driving licence text as model, children complete the writing of the explanation of library cards and their use. Encourage them to use what they know about formal language and layout. Extension activity: add a further section on the use of the school library using formal language.	Share some examples of the writing and look for impersonal /formal elements/ text structure. Identify the passive sentence in Resource sheet 4a and briefly recap the principles (see Unit 48 GfW). Using examples from the children's writing, practise removing the agent from sentences (turning active sentences to passive). Discuss the impact this has on the writing.
4	Remind the class of official text they read yesterday and get them to recap characteristics. Read further example of official text (Resource sheet 5a). Discuss and identify the features it shares with other formal texts studied (see Resource sheet 5b). Spelling: Write *countersignature, countersignatories*. Identify the root word. Children write other words with the *sign* root, including prefixes and suffixes. Create joint *sign* word chart.		Give out photocopies of passport text. In pairs, highlight any technical /formal words and phrases. Decide what simple word or phrase could replace it. Use this to create glossary/dictionary entries. Record these in the vocabulary pages of spelling logs.	List words and phrases children have underlined. Ask children to offer their glossary/dictionary entries. Discuss which is best and why.
5	Compare the two letters of complaint (Resource sheets 6a and 6c). Discuss why the formal letter is more effective. Identify the features of formal written text used. Point out the introduction: problem outlined, details, result wanted; structure of the paragraphs (see Resource sheets 6b and 6d). Orally, turn one or two sentences from Resource sheet 6a into passive sentences and discuss impact. Point out that too many passive sentences can sound pompous. Introduce the independent task by reading the scenario and demonstration-write a few opening sentences. Model formal tone /use of language.		Using the scenario provided (Resource sheet 7), ask children to write their own brief letter of complaint. Encourage them to aim to complete this in 20 minutes. Give a letter template showing the layout so they concentrate on the content of body of the letter, not the letter format.	Children role-play reading their letters aloud. Others comment on their effectiveness and use of formal language.

Unit plan: week 2

Day	Shared text, sentence and word level	Guided	Independent work	Plenary
6	Shared reading of informal explanation (Resource sheet 8a). Discuss and ensure children understand the causal, accumulative sequence. Ask whether it is a formal or informal explanation and how they know. Annotate informal features. Get them to recap features of formal language. Note that even in this informal explanation the structure is of statement of what is going to be explained, followed by sequence of events with causal links. Look at the complex sentence '*Then, when I told him off, my mum…*' Try moving subordinate clause around using whiteboards. Discuss punctuation. Discuss how this explanation might be written if it was a formal explanation to a headteacher. What would be the same/different? Demonstration-write the opening paragraph of letter to headteacher (Resource sheets 8c and 8d).		Children continue to write the formal explanation to the headteacher. Encourage them to include formal phrases and vocabulary and to think about the structure of the explanation.	Share Resource sheet 8c with them as one possible formal letter. Look at formal features, structure and sequence, how ended, use of temporal and causal connectives. How is it different from the informal version? Ask them to share their own letters with a writing response partner and decide if they can improve their letters in the light of this example/discussion.
7	Shared reading of school accident explanation (Resource sheet 9a). Discuss structure and formal features. Ask children to identify complex sentences and experiment with moving clauses. Discuss how complex sentences allow you to add precise detail to a sentence and why this is important in explanations. Select the passive sentence in the text and recap principles (GfW Units 45/48). Discuss why headteacher might have used passive voice here – no agent, not ascribing blame /neutral. Show how this account could be written as a series of notes onto a flow chart (Resource sheet 9c), which shows the parallel series of events.		Give parallel notes (Resource sheet 9d) to groups of 3. Children role-play giving their explanation of the accident to the police constable. Then jointly compose the opening of a formal account of the incident which should include a passive sentence.	Share written versions and compare. Look for formal features and passive voice.
8	Read text on volcanoes (Resource sheet 10a). Point out that the previous two explanations have been past tense (as explaining events that have happened). What tense is this? Why? Analyse and annotate structural and language features of explanation. List technical vocabulary and ask children to suggest strategies they could use to remember how to spell these words. Explain independent task and model how to quickly assess a book for its usefulness.		Remind children of note taking modelled yesterday. Children make notes on what causes earthquakes. Books on earthquakes, leaflets, CD-ROMs, Internet available for research.	Show some of children's notes on OHT and ask them to explain the rationale behind how they have organised their notes. Check they indicate causal and sequential relationships. Identify any technical words common to both volcanoes and earthquakes and recap spelling strategies.
9	Reread the volcano opening paragraph (Resource sheet 10a). Demonstration-write the opening sentences of an earthquake explanation, taking content from the children's notes or using Resource sheet 11 as a model. Talk about formal and technical language/tense/use of passive sentences as you compose. Discuss what following paragraphs of the explanation might contain and produce a list of paragraphs.		Children continue writing the opening and next few paragraphs, using the paragraph list to guide them.	Return to technical words discussed on Wednesday and see who can recall how to spell them using spelling strategies discussed. Ask them to proofread these words in their own writing.
10	Use volcano text (Resource sheet 10a) to discuss the ending of explanation text. Draw attention to the 'dual' ending, i.e. the ending of the causal /sequential explanation but also some general comments to round off the text. Create word family from *erupt* (eruption, rupture, disrupt, etc.).		Children complete writing earthquake explanation text.	Share some examples of the children's writing and ask them to identify the features of explanation text and formal texts they display.

Resources

Lesson notes for day 1

Background

If possible have available examples of real invitations in a variety of forms and registers – from formal to informal – for a range of events. Also have available for later in the week a collection of official leaflets and pamphlets that pupils might encounter such as those in libraries, surgeries and post offices.

Whole class

- Ask the class about their experiences of receiving invitations. After discussion, ask what key information an invitation needs to tell you and why. Scribe suggestions.
- Make the point that invitations to the same event can be framed in different ways. Show Resource sheet 2a on an OHT and read together.
- Using Resource sheet 2b, identify the key information as scribed on your list, annotating this on Resource sheet 2a. Can they add any further key information from their reading of Resource sheet 2a (e.g. dress code)?
- Show Resource sheet 2c on OHT. Read together and check children understand that it is for the same event and gives the same information in a different way.
- Discuss how the invitations are different and the impact of each. Introduce the concept of formal/informal.
- Using Resource sheet 2d, annotate the formal words, phrases and layout of Resource sheet 2c.
- Model filling in an example of contrasting language used in Resource sheet 2a and Resource sheet 2c on a comparative grid (see Resource sheet 2e).

Independent time

- Ask children to work in pairs to highlight key information on both invitations and complete the comparative grid. They should first identify words and phrases relating to the key information identified on the class list but can add anything further if they wish.
- As an extension activity they can write definitions for some of the formal words and phrases identified or they could analyse other invitation texts if you have collected examples.

Plenary

- Use suggestions from the children's work to complete more of the grid started in the shared work. Then ask them to summarise some of the differences between formal and informal texts (choice of vocabulary, contractions, slang words and colloquial phrases not used, stock phrases, e.g. 'request the pleasure of the company', 'RSVP').
- Use demonstration-writing to model how to create a glossary entry for one of the stock phrases, e.g. 'coming of age'. Others can then be undertaken for homework.

Transcript day 1

Put your hand up if you know what these are .... Yes. Who's received an invitation of some kind? Tell us about it .... OK, so lots of invitations, to lots of different events. Now just talk to your partner for a minute and decide what vital information does an invitation have to contain? What do you need to know if the invitation is going to work properly? ...... Let's have some suggestions .... Well, we've got quite a list here. What is it to? Who from? Who to? Where? When (date)? When (time)? What is being celebrated? ...... Is it always a celebration?

...... OK, often but not always. Now we're going to look at some invitations. Here's the first one. Let's read it together ......

Good. Do you think these people know each other well? ...... Why do you think that? ...... Yes. It's friendly isn't it? They are related to each other. How do you know? ...... And yes, it's got the word 'favourite'. Does it answer all the questions on our list? Have a minute with your partner to check ...... Yes, you're right. All those and more information. What other information is there? ...... It tells you what to wear and what's going to happen. Why is it helpful to know there is going to be food? ...... and dancing? ...... and what to wear? ...... Yes, that's right. We call it the 'dress code'. So the dress code for you at school is your uniform. It says what you can or cannot wear. Have you seen a dress code mentioned anywhere? ...... Yes, some pubs say 'No trainers'. Let's add dress code, food, and events (e.g. dancing) to our list of key information.

Right. That's one invitation. Let's look at another invitation and read it together ...... Well done. It sounds very different but what's the connection between these two? ...... Yes, it's the same event ...... and the same people ...... Yes, the same invitation but written in a very different way. How are they different? ...... Yes, I suppose you could say 'posher'. Can you explain what you mean? ...... So give me an example ...... Joe and Joseph/Ellie and Eleanor. We say one is formal and the other informal. That's one of our objectives for this week. Looking at formal language and when we might use it or see it being used.

What's the formal phrase in this invitation, that means we would like you to come? ...... Decide with your partner ...... Come and underline it. Yes, 'requests the pleasure of the company of'. That's not something you say every day is it. I request the pleasure of your company to walk to school with me. Would you say that? No, you'd say I'd like you to walk to school with me.

We'll look at some more formal phrases and words in a minute but with your partner just check that this formal invitation contains all our key information and does it add any more? ...... Gives those and more – more details – the hall address ...... 'RSVP' ...... What does that mean? ...... Yes, it's from the French 'Répondez s'il vous plaît' – reply, if you please. Does the informal invitation ask for a reply? ...... OK, underline it for me.

We'll list these two examples under formal/informal and start a comparative chart ...... Let's do one more comparison ...... Who is it to? And what's the comparison in how that is expressed? ...... nicknames and ...... full names. First name only and ...... surnames. You're going to carry on with this comparison in pairs in a few minutes but we'll just do one more thing together first.

With your partner I want you to identify all the words and phrases in this invitation that you think are formal or posh as Sam called it ...... Right, let's underline them. Barry? ...... Well we've got quite a few, haven't we. You're going to go off and work on the comparative chart and you'll match up some of these formal words and phrases with words and phrases in the informal invitation. That will help you work out what they mean and we'll check it out when we get back together.

Let's just check you're all clear what I want you to do with the chart I'm handing out? ...... Fine, off you go.

Lesson notes for day 2

Shared work

- Ask the children to recall the key information needed on an invitation and check against the list created yesterday.
- Ask them to recall features of a formal invitation and some of the stock phrases.
- Undertake a shared read of the ball report (Resource sheet 3a).
- Ask the children to reread it bearing in mind the key information needed on an invitation.
- In pairs, ask them to record this key information in note form on whiteboards. Use the list to structure their notes. Using Resource sheet 3b, check their boards.
- Select one or two pairs and ask them to explain how they have organised their notes and why. An efficient way to do this would be to use the key information list but there may be other suggestions.
- Explain independent task (to create the formal invitation for this event) using formal words/phrases/layout.
- Take some of the homework, glossary definitions of formal phrases /words if this was set as a homework task.
- Write the word *accompanied* (from Resource sheet 3a) and ask the children to identify the prefix/suffix /root word. Remind them of *company* from Resource sheet 2c.
- Create the word family from the root word, stressing the linking meaning of *together*, being with others.

Independent work

- Using their notes, the children write a formal invitation for the event. They must include some of the stock phrases identified in Resource sheet 2c and must think about layout.
- An extension activity is to write an informal invitation for the same event.

Plenary

Share examples and assess against Resource sheet 2c to see if correct information is included, formal language used and layout considered.

Transcript day 2

Everyone settled? Fine. Now, who can remind me what we did yesterday? …… Great. You have remembered a lot. And how did that relate to our objectives for this week? …… That's right, formal language. We're going to carry on thinking about that all week and today we're also going to create a word family to help us with our spelling.

Let's carry on thinking about invitations first of all. You've reminded me of the list of key information that invitations include. Have any of you read accounts of parties or other celebrations in magazines or seen them on television? …… Yes, award parties …… your mum's 'OK' magazine, Jubilee parties reported in local newspapers. Yes, that kind of thing. Well here's an account of a big event. Let's read it together ……

Good. Read it through again to yourself and give me a nod when you've got to the end …… Excellent. I wonder what the invitation to that ball looked like. Any thoughts? Formal? Informal? …… Right. Why do you think that …… ? Anything else? …… Thick card and gold printing …… That's likely …… Yes, could be. Well lots of ideas. You sound as though you have a clear picture in your heads.

Now here's our list of key information from yesterday. Can you read it through for me, Amyl? What we need to know from an invitation. ...... Very good. What does dress code mean? ...... That's right. Now I want you to work with a partner and make notes from this account to gather all this key information on our list. You might have to think carefully and work some of it out as it isn't always obvious. Reread the text if you don't find the answer straightaway. Ask yourself if it's hidden in there. Remember notes – just the minimum amount you need. Nothing extra. You've a few minutes for this so go back to your desks and make the notes in your jottings book. Then we'll get back together ......

Fine. I'm not going to go through it all – just a couple. OK, so how do you know when it finished? It doesn't tell you directly ...... Brilliant, you worked it out from the four hours of dancing. Do you all see how Sally got that answer? What about food? Was there anything to eat? How do you know? And finally what about dress code? And your evidence for that? ......

Now in independent work you are going to use your notes and your work from yesterday to write a formal invitation to this ball. You'll have to include some of the formal words and phrases we looked at yesterday and which you thought about for homework. Let's quickly run through the homework ......

So you're all set to write the formal invitation but just before you do that let's spend a few minutes on our spelling objective. Have a look at this word from the account – 'accompanied'. Can anyone mark off the prefix and suffix? ...... So what about the 'i'? Will the word still end in 'i'? So if we take off the 'ed' it becomes ...... Yes, it goes back to a 'y'.

What word are we left with? – 'company'. Remember that from yesterday? ...... requests ...... the pleasure of the 'company' ...... So here's our root word 'company'. What does it mean ? ...... Being together, with other people ...... Yes, it can be a business too, a group of people who work together ...... Or a company in the army, a certain number of soldiers. Any other words that have company or a bit of company in them? ......
companion,
accompanists,
companiable, ...
unaccompanied. What happened to the 'y'? How does that change?
Is there a rule? ...
compare (Yes, that's about at least two things, isn't it.)
comparable,
comparative.

Why do you think there is a double 'c' in 'accompanied'? Well done, Len. Which other word have you learned with the 'ac' prefix? Yes, 'accommodation' – many people get that word wrong.

Excellent. You've done very well. If any more crop up during the week we can add them. Remember, this bit is the root. How many letter 'c', 'm' and 'n'? What does it mean? See if you can remember these meaning links to help you with spelling.

OK, off you go now and do your invitations. Everyone clear about what they have to do? Think about the formal language and layout. Use your notes and anything from yesterday.

Lesson notes for day 6

Whole class

- Undertake shared reading of Resource sheet 8a. Ensure children can identify causal relationships within the text and how the sequential series of events is also a cumulative explanation.
- Discuss the informal language features within this text and annotate (see Resource sheet 8b).
- Ask them to recall formal language features and relate to text being studied, e.g. formal language – might use 'difficult' day rather than 'bad' day.
- Point out the explanation structure and annotate. Note how the use of paragraphs relates to new stages in the explanation.
- Look at the complex sentence 'Then, when I told him off, my mum…'. Ask children to identify the subordinate clause and its punctuation.
- On whiteboards, ask the children to rewrite the sentence moving the subordinate clause.
- Show me. Get children to explain the punctuation of their new sentence.
- Discuss how this explanation might be written if it was a formal explanation to a headteacher. What would be the same/different?
- Demonstration-write the opening paragraph of letter to heateacher (using Resource sheets 8c and 8d).

Independent time

- Ask the children to continue to write/complete the formal explanation to the headteacher.
- Encourage them to include formal phrases and vocabulary.
- Stress the use of logical and sequential structure of this explanation and how this is reflected in the use of paragraphs.

Plenary

- Show Resource sheet 8c on the OHT, as one possible formal letter.
- Get them to identify formal features
  - structure
  - sequence
  - how the explanation is ended
  - use of temporal and causal connectives
  - use of paragraphs
- Ask how this version is different from the informal version.
- Ask them to share their own letters with a writing response partner and decide if they can improve their letters in the light of this example/discussion.
- If time, share some of the revisions they have made and reasons why.

Lesson notes for day 7

Shared work

- Ask the children to read the school accident explanation (Resource sheet 9a).
- Discuss the text and ensure they understand the sequence of events and causal links. Some of these are implied e.g. the slowing down of the bike/light injuries.
- Ask them if this is a formal explanation or an informal one. Ask them to identify formal features (Resource sheet 9b) and annotate these.
- Ask them to identify the explanation structure and any language features of an explanation text. Annotate these. Note: Some of this explanation is in the past tense as it is describing an accident that has happened. The last two paragraphs relate to a process and are in the present tense.
- Ask the children to identify some complex sentences. Discuss how these allow you to add precise detail and why this is important in explanations.
- Ask them in pairs to move some of the clauses around, writing on their whiteboards. Use 'show me' to check punctuation.
- Select the passive sentence *The funnelling of the children*... and recap how sentences in the passive voice vary from those in the active voice.
- Discuss why the headteacher might have used the passive voice here (no agent, not ascribing blame, avoiding responsibility).
- Show how this accident could be written as parallel notes of the series of events (Resource sheet 9c) before giving out copies of Resource sheet 9d to groups of three.
- Quickly read Resource sheet 9d before setting children off on their independent work.

Independent work

- Two children take on the role of Driver A and Driver B. The third child is a police constable. First they role-play explaining their actions to the police. Then they must collaborate to write a formal report that will be submitted to the court, explaining the accident.
- An extension activity is to write an informal explanation for the same event.

Plenary

- Children role-play reading out their explanation to the court. Others assess for formality and accuracy.

Phone 7659034

3 The Avenue
Woodgreen
4.9.02

Dear Joe and Claire,

Just a quick note to say we are having a party next month (on Saturday 12th) for Ysanne's eighteenth birthday. We mentioned it to you on holiday but this is just to confirm that it's all going ahead. We hope you and the kids can all come, as we know she'd want her Uncle Joe, Aunty Claire and her favourite cousins to be there. There's going to be a mixture of family and her friends, so it will be quite a big 'do'. We'd better get saving!

We've hired the village hall and there'll be a buffet and a disco. It'll start at about 7.30ish. We thought it would be fun to get really dressed up, so dig out your best outfits. They can be as posh as you like.

Can you let us know if all of you can make it? We need to let the caterers know how many there will be.

Love
Ellie and Sam

Sentence structure and punctuation

Complex sentences (giving reasons)

Informal vocabulary:
- *Colloquial phrases*
- *Slang*
- *Personal greeting and signatures (name contractions)*

References back to previous paragraphs (invite, buffet) gives closure

Variety of punctuation including apostrophes for omission and possession

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Can you let us know if all of you can make it? We need to let the caterers know how many there will be.

Love
Ellie and Sam

Text structure and organisation

Opens with a
- *direct statement of event (crucial to understanding what follows)*

Followed by
- *invitation to it*
- *reasons to attend*

Ideas ordered into 3 paragraphs
- *invitation*
- *events*
- *request for response*

	Composition and effect	
Adaptation Informal language, including contractions, colloquial language/phrases and slang, all create informal effect. Predominance of personal pronouns emphasises intimacy.	**Viewpoint** Familiar, familial tone maintained throughout.	**Style** Conscious use of slang phrases and 'jokey' comment appropriate to informal text.

Mr Samuel Jones & Mrs Eleanor Jones

request the pleasure of the company of

Joseph & Claire Jones and family

at a coming of age party for their daughter
Ysanne

on Saturday, 12th October 2002
19.30 – midnight.

Buffet supper
and discotheque
Woodgreen Village Hall
Woodgreen

Formal Dress
RSVP by Sept. 28th
Telephone 7659034

Sentence structure and punctuation

One long compound sentence

Titles and full names/ surnames used

Stock formal phrases

Formal/legalistic name for the event

Words in full rather than in colloquial terms

Mr Samuel Jones & Mrs Eleanor Jones
request the pleasure of the company of
Joseph & Claire Jones and family
at a coming of age party for their daughter
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Woodgreen Village Hall
Woodgreen

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Telephone 7659034

Text structure and organisation

Opens with names of host and guests before stating event

Ideas ordered via layout rather than paragraphing

Precise details given

Use of accepted acronym

	Composition and effect	
Adaptation Use of language, including titles, stock phrases, creates formal effect.	Viewpoint Distant formal tone maintained throughout.	Style Follows conventions fully. Font used for emphasis.

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Resource sheet 2e
Comparative grid: OHT

Compare what it actually says in each invitation

	Informal invitation	Formal invitation
Who to?		
Who from?		
For what event?		
When?		

August 14th

Greenwood Echo

Greenwood Town Hall was thronged with partygoers last night for the annual Charity Summer Ball. Local celebrities mingled with the guests as they danced to the music of the Swingtime Jazz Quartet or the gentler rhythms of The Blue Danube Dance Band.

Following the champagne reception in the Council Chamber at 7.30, guests enjoyed wandering in the gardens before the dancing got under way at 9 o'clock. The host and hostess, Mr Alex and Mrs Jackie Allery, led off the dancing. Mrs Allery was looking magnificent in a floor-length gown of red silk whilst Mr Alex Allery was sporting the CBE he was recently awarded in the New Year's honours list. Joining Mr and Mrs Allery at their supper table were their invited guests, Councillor Arun Bhavara accompanied by his wife Sunita, Dr Brian Edwards and Mrs Joy Edwards and Mr and Mrs Joseph Jones.

The next four hours of non-stop dancing, fun and feasting was enjoyed by all and this year's ball was a tremendous success. The raffle, with prizes generously donated by local businesses, raised £4000 for the charity appeal.

YOUR DRIVING LICENCE

This booklet contains general information about driving licences.

A licence shows entitlement to drive:

- **motor cars,**
- **motorcycles,**
- **medium/ large vehicle (3500 kg or over),**
- **minibuses, and**
- **buses.**

However, each category must be applied for, and tested, separately.

1 PHOTOCARD DRIVING LICENCES

DVLA now only issues photocard driving licences. This is to ensure road safety by eliminating impersonation at driving tests and ensuring the person driving a vehicle is qualified to do so.

The licence comes in two parts:

- a photocard; showing
  - the driver's photograph and signature which is electronically copied from the application form,
  - categories of vehicles the driver is entitled to drive.
- a paper counterpart; showing
  - details of any endorsements,
  - in the case of a full licence holder, any provisional entitlement held.

Note: You must produce both the photocard and counterpart if requested by the police or a court. You should also present both parts when taking a driving test. You may find that other organisations such as car hire firms and insurance companies will ask to see both parts.

Taken from leaflet D100 *What you need to know about driving licences*
Available from post offices

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Sentence structure and punctuation

Use of passive voice to give distanced formal tone

Formal features including:
- *words in full for clarity*
- *specific details*
- *use of acronyms*
- *formal vocabulary rather than everyday words*
- *generic participants*
- *technical vocabulary*

Complex sentences to add specific detail

Use of modal verbs to indicate more tentative statement

Range of punctuation including colons and semicolons, bullet points and commas

This booklet contains general information about driving licences. A licence shows entitlement to drive:
- **motor cars,**
- **motorcycles,**
- **medium/ large vehicle (3500 kg or over),**
- **minibuses, and**
- **buses.**

However, each category must be applied for, and tested, separately.

1 [illegible]

DVLA now only issues photocard driving licences. This is to ensure road safety by eliminating impersonation at driving tests and ensuring the person driving a vehicle is qualified to do so.

The licence comes in two parts:
- a photocard; showing
  - the driver's photograph and signature which is electronically copied from the application form,
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Note: You must produce both the photocard and counterpart if requested by the police or a court. You should also present both parts when taking a driving test. You may find that other organisations, such as car hire firms and insurance companies, will ask to see both parts.

Text structure and organisation

Explanation structure
- *States what it is*
- *Why used*
- *Gives extended detail*

Layout used to indicate textual structure
- *Headings used for clarity*
- *Headings divide sections like paragraphs*
- *Bullets subdivide sections*

Print features used for emphasis
- *Upper case for headings*
- *Bold for important information*
- *Colour for emphasis*

	Composition and effect	
Adaptation Formally created via range of language features, including technical and formal vocabulary.	Viewpoint Impersonal tone throughout. Addressed to general reader and involves generic participants.	Style Layout emphasises official status.

Note 10 Countersignature

If the application requires countersigning, the application form **must** be completed before it is countersigned.

A countersignature is usually only needed if the application is for a first passport or to replace a lost, stolen or missing passport. A countersignature may be needed if the application is for the renewal or extension of a passport and the appearance of the holder has changed considerably, for example if the passport was issued when they were a small child.

After the form has been completed in full, this section should be completed and signed by a professional person, or a person of standing in the community who has known you for at least two years, is resident in the UK, and holds a current British passport. Examples of suitable countersignatories include Bank or Building Society Officials, Police Officers, established Civil Servants, Ministers of Religion, and persons with professional qualifications (such as teachers, accountants, engineers, solicitors, etc). Further examples are available on our website www.passport.gov.uk or from the Passport Adviceline on 0870 521 0410.

The countersignatory must hold a current British passport, the number of which must be entered in the relevant space in Section 10.

Please note that a relative cannot countersign the application.

From *How to fill in your Passport Application form*. P7

Sentence structure and punctuation

Use of modal verbs to indicate more tentative statement

Formal features including:
- *formal vocabulary rather than everyday words*
- *precise vocabulary with legal implications*
- *words in full for clarity*
- *specific details*
- *generic participants*

Complex sentence to add specific detail

Range of punctuation including commas in list

Rhetorical use of 'please'
Formal stock phrase

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The countersignatory must hold a current British passport, the number of which must be entered in the relevant space in Section 10.

Please note that a relative cannot countersign the application.

Text structure and organisation

Explanation structure
- *Explains when signature needed*
- *How it should be done*
- *Gives details*

Content divided into paragraphs, each presenting a new idea

Print features used for emphasis
- *Headings*
- *Bold for important information*
- *Colour for emphasis*

	Composition and effect	
Adaptation Formally created via range of language features, including technical and formal vocabulary.	Viewpoint Impersonal tone throughout. Addressed to general reader and involves generic participants.	Style Layout emphasises official status.

3 The Avenue
Woodgreen
7.10.02

Dear Customer Services,

Your train service is awful. I was really late for my plane so you should give me my money back.

We could have had more information. We didn't really know what was happening. You should have newer trains and then they wouldn't break down. I was very upset and I think you should do better.

My ticket is with this letter. Please send me a cheque for the fare.

Yours sincerely
Joe Jones

Resource sheet 6b
Informal letter of complaint: annotations

Sentence structure and punctuation

Use of simple adverb and adjective

Lack of detail leads to ambiguity

Informal contraction
Informal name

Simple and compound sentences so causal links not fully developed

Simple punctuation

3 The Avenue
Woodgreen
7.10.02

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My ticket is with this letter. Please send me a cheque for the fare.

Yours sincerely,
Joe Jones

Text structure and organisation

Letter not set out formally

3 paragraphs
- *Introduction*
- *Development*
- *Request for action*

but not developed

	Composition and effect	
Adaptation Informal language, including contractions, everyday vocabulary, insult. Predominance of personal pronouns emphasises intimacy.	**Viewpoint** Strong personal response maintained.	**Style** Underdeveloped style, lacking in details that would add conviction to the complaint.

Customer Services
Coastrail PLC
Woodford
WF3 2MT

3 The Avenue
Woodgreen
7.10.02

Dear Sir or Madam,

On Friday 4 October 2002, I travelled on the 09.36 from Woodgreen to Gatwick. The train was due to arrive in Gatwick at 11.00 but was an hour and twenty minutes late on arrival due to the train's engine failing. We had to wait for the arrival of another engine to push us into the next station, where we had to change onto another train.

As a consequence of this late arrival, I was late for my flight check-in and was only allowed onto the plane thanks to the cooperation of the airline staff. Needless to say I was made very distressed and anxious by this failure of your service. The anxiety was made worse by the lack of information we were given by your train staff.

I understand that the engine that failed dates from the 1960s. In spite of maintenance programmes, such old rolling stock must be unreliable. I am very surprised that your company continues to use such old equipment. I think it increases your responsibility for the delay.

I am enclosing my ticket for the journey. I expect a full refund of the fare and some monetary compensation for the inconvenience and anxiety I suffered as a result of your inadequate service. I shall expect your cheque within fourteen days of this letter.

Yours faithfully

J. M. Jones

Sentence structure and punctuation

Complex sentences to add specific detail

Formal features including:
- *specific details*
- *formal vocabulary rather than everyday words*
- *vocabulary with legal implications*

Range of punctuation including commas in complex sentences

Emphatic verbs give authority

Formal stock phrase

Text structure and organisation

Letter set out formally, with formal openings and closures

Paragraphs introduce new ideas/information
- *Introduction – details of problem*
- *Result of problem*
- *States viewpoint*
- *States action required*

Cohesion via causal links

References back
- *to 1st paragraph*
- *to 1st and 2nd paragraphs*

3 The Avenue
Woodgreen
7.10.02

Customer Services
Coastrail PLC
Woodford
WF3 2MT

Dear Sir or Madam,

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I shall expect your cheque within fourteen days of this letter.

Yours faithfully,

J. M. Jones

	Composition and effect	
Adaptation Use of language, including titles, stock phrases, etc., creates formal effect.	**Viewpoint** Formal stance maintained throughout but personal tone also evident.	**Style** Follows formal conventions. Font used for emphasis.

Something to complain about

You went out for a meal on Saturday lunchtime with three friends, as a birthday treat. You wanted to go on your own with your friends. You have been to the café before with adults and have had a nice meal.

When you got there the waiter put you at a table tucked in a tiny alcove, even though there were lots of empty tables. It was crowded with four people at it. They were very slow to serve you and you had to wait a long time. When your meal arrived the chips were burnt. The waiter must have known but did not say anything. They did not offer you any sauces or bread although you noticed that they did give these to adults eating in the café. You did not have a pudding there and left to get an ice cream elsewhere as you felt so unwelcome. You were not being silly or noisy.

You were very disappointed and upset and thought they were only treating you that way because you were young people. When you got home your mum suggested you should write to the owner and complain.

I'm in real trouble because I'm late for school again. Oh, it's been a really bad morning – everything went wrong. I'm fed up. My family are so irritating.

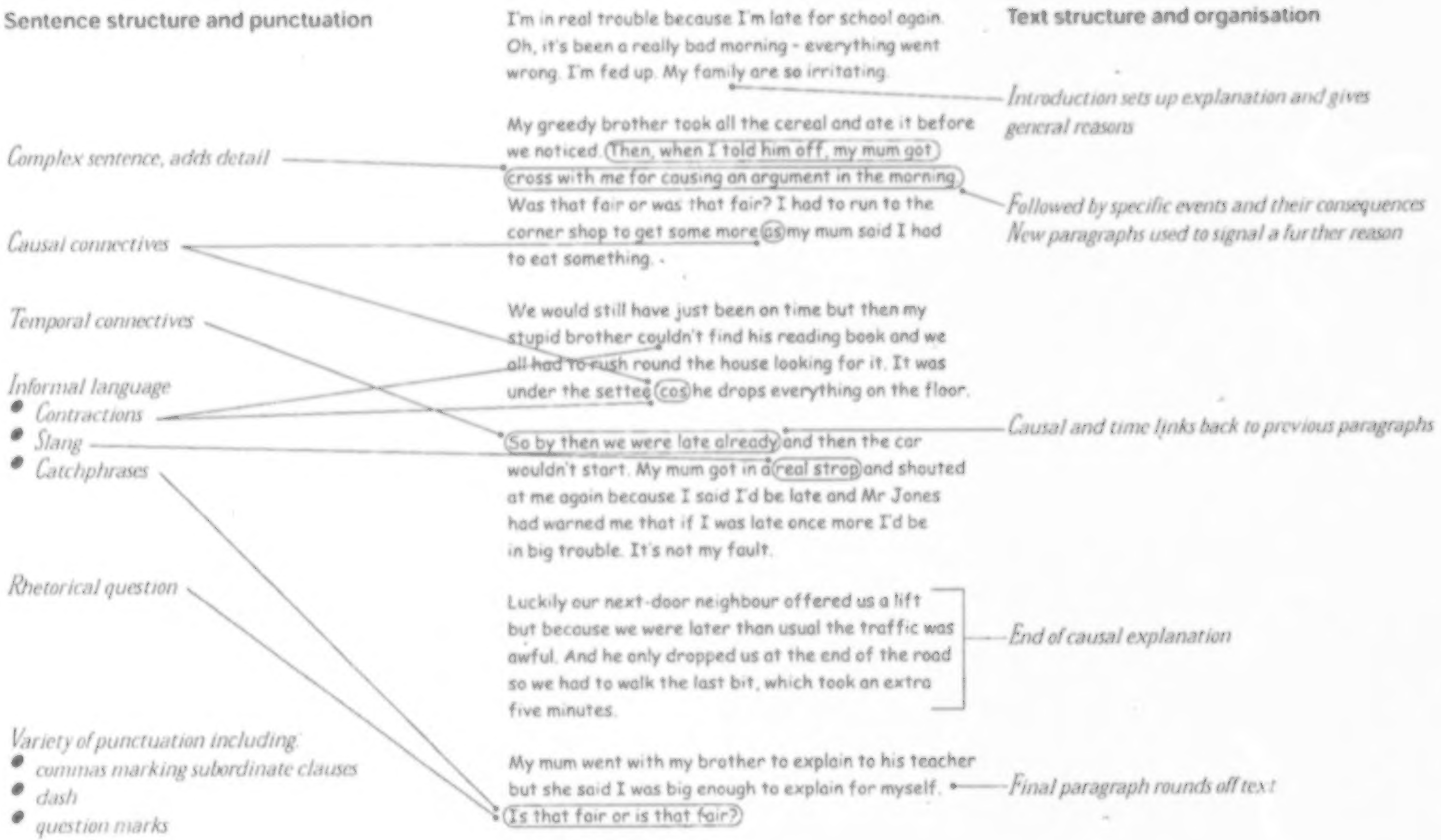
My greedy brother took all the cereal and ate it before we noticed. Then, when I told him off, my mum got cross with *me* for causing an argument in the morning. Was that fair or was that fair? I had to run to the corner shop to get some more as my mum said I had to eat something.

We would still have just been on time but then my stupid brother couldn't find his reading book and we all had to rush round the house looking for it. It was under the settee 'cos he drops everything on the floor.

So by then we were late already and then the car wouldn't start. My mum got in a real strop and shouted at me again because I said I'd be late and Mr Jones had warned me that if I was late once more I'd be in big trouble. It's not my fault.

Luckily our next-door neighbour offered us a lift but because we were later than usual the traffic was awful. And he only dropped us at the end of the road so we had to walk the last bit, which took an extra five minutes.

My mum went with my brother to explain but she said I was big enough to explain for myself. Is that fair or is that fair?



Sentence structure and punctuation

Complex sentence, adds detail

Causal connectives

Temporal connectives

Informal language
- *Contractions*
- *Slang*
- *Catchphrases*

Rhetorical question

Variety of punctuation including:
- *commas marking subordinate clauses*
- *dash*
- *question marks*

I'm in real trouble because I'm late for school again. Oh, it's been a really bad morning – everything went wrong. I'm fed up. My family are so irritating.

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Luckily our next-door neighbour offered us a lift but because we were later than usual the traffic was awful. And he only dropped us at the end of the road so we had to walk the last bit, which took an extra five minutes.

My mum went with my brother to explain to his teacher but she said I was big enough to explain for myself. Is that fair or is that fair?

Text structure and organisation

Introduction sets up explanation and gives general reasons

Followed by specific events and their consequences
New paragraphs used to signal a further reason

Causal and time links back to previous paragraphs

End of causal explanation

Final paragraph rounds off text

	Composition and effect	
Adaptation Language choice, catchphrases, etc. appropriate to informal text. Predominance of personal pronouns emphasises intimacy.	Viewpoint Consistent attitude and tone throughout – not to blame, others at fault.	Style Use of rhetorical question to gain sympathy/appeal to the reader.

Dear Mrs Elliot,

Mr Jones told me to write a letter to you explaining why I was late for school this morning. He has asked me to do this as I have been late five times this month.

I was late again this morning because several things went wrong and each of them made me a little bit later. Each problem only caused a few minutes delay but altogether they caused me to be twenty minutes late.

Firstly, I was late eating my breakfast as we had run out of the only cereal I will eat. This meant I had to go to the corner shop to get some more as my mother does not like me to come to school without eating breakfast. She says it is not good for me to go without food until lunchtime.

We then had to find my brother's reading book. This was important as he needs to practise reading every day and so he must bring his book back to school. As my brother is untidy, I often have to help him find things he has lost.

Our car not starting caused the major loss of time. We would have been even later if we had had to walk but luckily we got a lift most of the way. We did have to walk for the last part of the journey and so this added extra time. Also the traffic was very busy and this made the journey a slow one.

I apologise for being late again. We will try to set the alarm clock for half an hour earlier as Mr Jones has suggested.

Yours sincerely,
Sam Briggs

Sentence structure and punctuation

Causal connectives

Complex sentence, adds detail

Temporal connectives

Formal language
- *Title and surname*
- *Vocabulary choice*

Passive sentence

Variety of punctuation including commas marking subordinate clauses, possessive apostrophe

Dear Mrs Elliot,

Mr Jones told me to write a letter to you explaining why I was late for school this morning. He has asked me to do this as I have been late five times this month.

I was late again this morning because several things went wrong and each of them made me a little bit later. Each problem only caused a few minutes delay but altogether they caused me to be twenty minutes late.

Firstly, I was late eating my breakfast as we had run out of the only cereal I will eat. This meant I had to go to the corner shop to get some more as my mother does not like me to come to school without eating breakfast. She says it is not good for me to go without food until lunchtime.

We then had to find my brother's reading book. This was important as he needs to practise reading every day and so he must bring his book back to school. As my brother is untidy, I often have to help him find things he has lost.

The major loss of time was caused by our car not starting. We would have been even later if we had had to walk but luckily we got a lift most of the way. We did have to walk for the last part of the journey and so this added extra time. Also the traffic was very busy and this made the journey a slow one.

I apologise for being late again. We will try to set the alarm clock for half an hour earlier as Mr Jones has suggested.

Yours sincerely,
Sam Briggs

Text structure and organisation

Introduction sets up explanation

General explanation

New paragraphs used for specific events and their consequences

End of causal explanation

Final paragraph rounds off text and refers back to opening paragraph

	Composition and effect	
Adaptation Language choice, letter style appropriate to formal text. Appeal to headteacher through stressing importance of reading.	**Viewpoint** Consistent attitude and tone throughout.	**Style** Well structured into parapgraphs. Cohesion maintained through use of causal and technical links.

The accident took place at 8.45 outside Peterson Primary School and involved a child (A) riding a bike to school, in collision with a child (B) entering the infant school. No serious injuries were caused but Child B sustained a grazed knee and Child A scraped his arm. Injuries were dealt with within the school medical room and no further treatment was required. The bike suffered minor scratching to the paintwork.

Causes of the accident as determined by headteacher's investigation.

The accident appears to have been caused by:

- inattention from Child A;
- unexpected movement by Child B;
- many children entering the school site via one gateway;
- no marked separation of cyclists and pedestrians.

At 08.40 Child B arrived at the school gate accompanied by her mother. The pair did not enter the gate, but stopped on the pavement outside the school to talk to a neighbour. The mother was holding Child B's hand but after a few minutes let go of it. Child B saw a classmate in the school playground and, without warning, ran through the gate heading diagonally towards the playground.

Child A had left home at 8.40 to cycle to school as usual. As he approached the gate he passed a group of friends and slowed down. Turning into the school gate, he twisted his head to shout back to these friends and so was not aware of the child running in front of him. The resulting collision knocked Child B over. Child A fell off his bike as a result of an abrupt stop caused by applying his brakes hard. He fell to one side thus scraping his right arm. Fortunately he was wearing a cycle helmet and so suffered no head injuries.

The funnelling of all children into one entry point causes some crowding. This is potentially dangerous and the possibility of further entry points should be explored.

There is no clear distinction between road and pavement at the school entrance and so it is likely that cycles and pedestrians will use the same space. Clear cycle paths should be demarcated or cycles should be rerouted into the vehicle entrance to the school.

Sentence structure and punctuation

Text structure and organisation

The accident took place at 8.45 outside Peterson Primary School and involved a child (A) riding a bike to school, in collision with a child (B) entering the infant school. No serious injuries were caused but Child B sustained a grazed knee and Child A scraped his arm. Injuries were dealt with within the school medical room and no further treatment was required. The bike suffered minor scratching to the paintwork.

Introduction contextualises the explanation

Causes of the accident as determined by headteacher's investigation.

Title sets up explanation

Para 1

The accident appears to have been caused by:

- inattention from Child A;
- unexpected movement by Child B;
- many children entering the school site via one gateway;
- no marked separation of cyclists and pedestrians.

Summary explanation, provides outline for what follws

Temporal connectives

Complex sentence, adds detail

At 08.40 Child B arrived at the school gate accompanied by her mother. The pair did not enter the gate, but stopped on the pavement outside the school to talk to a neighbour. The mother was holding Child B's hand but after a few minutes let go of it. Child B saw a classmate in the school playground and without warning ran through the gate, heading diagonally towards the playground.

New paragraphs used for specific events and their consequences

Causal connectives

Formal language

- *Anonymous agents*
- *Vocabulary choice*

Child A had left home at 8.40 to cycle to school as usual. As he approached the gate he passed a group of friends and slowed down. Turning into the school gate, he twisted his head to shout back to these friends and so was not aware of the child running in front of him. The resulting collision knocked Child B over. Child A fell off his bike as a result of an abrupt stop caused by applying his brakes hard. He fell to one side thus scraping his right arm. Fortunately he was wearing a cycle helmet and so suffered no head injuries.

Passive sentence

Variety of punctuation including colon and semicolons, commas marking subordinate clauses, possessive apostrophe

The children are funnelled into one entry point and this causes some crowding. This is potentially dangerous and the possibility of further entry points should be explored.

There is no clear distinction between road and pavement at the school entrance and so it is likely that cycles and pedestrians will use the same space. Clear cycle paths should be demarcated or cycles should be rerouted into the vehicle entrance to the school.

Final 2 paragraphs round off explanation by moving from specific incident to wider problems. Recommendations give some sense of closure

	Composition and effect	
Adaptation Language choice, letter style appropriate to formal text.	**Viewpoint** Distanced impersonal viewpoint maintained throughout (although fortunately implies some emotional engagement).	**Style** Well structured into paragraphs. Cohesion maintained through use of causal and technical links between structured and bulleted list.

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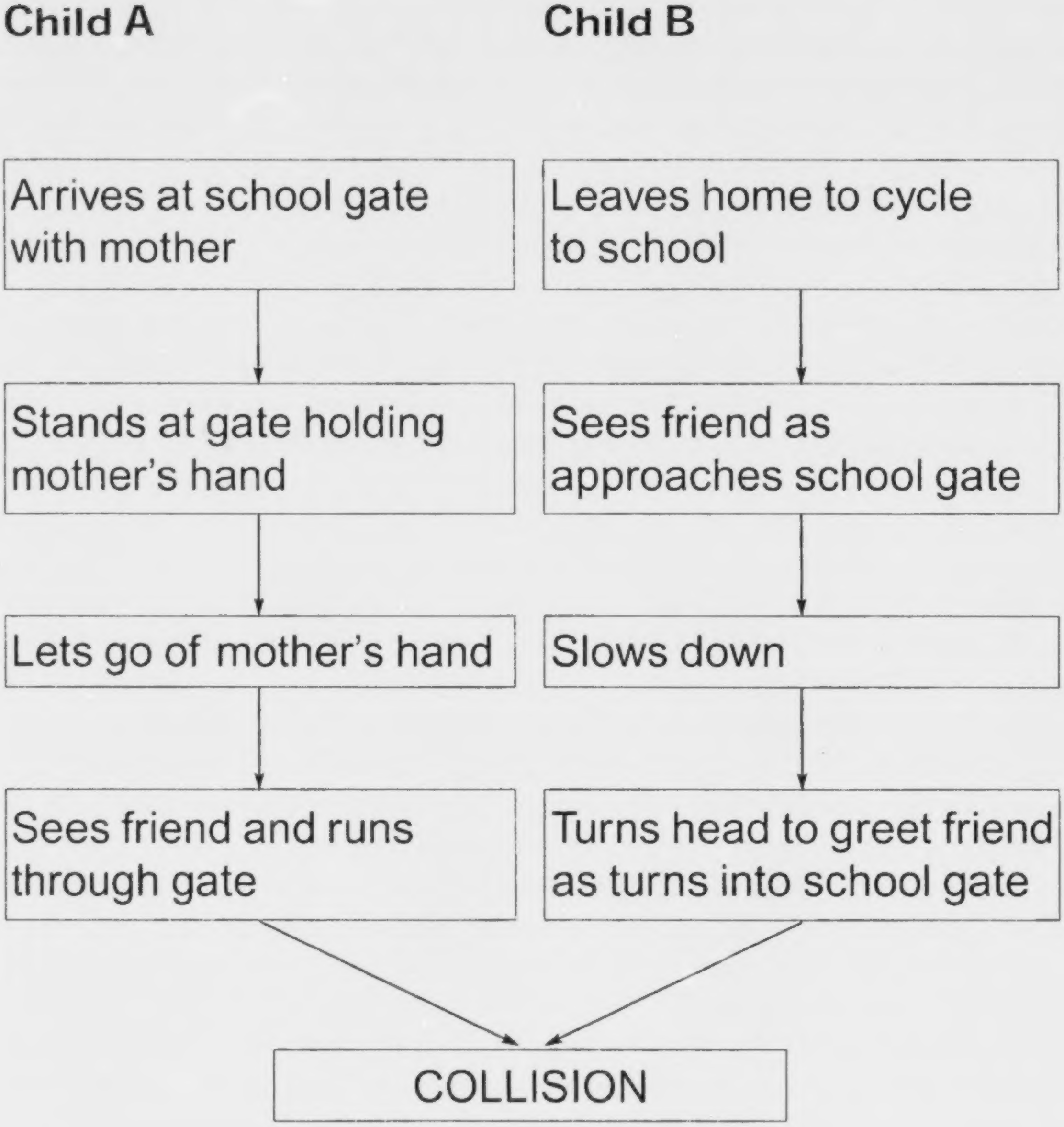
Notes of the accident at Peterson Primary School


Child A
Child B
Arrives at school gate with mother
Stands at gate holding mother's hand
Lets go of mother's hand
Sees friend and runs through gate
Leaves home to cycle to school
Sees friend as approaches school gate
Slows down
Turns head to greet friend as turns into school gate
COLLISION

CAR A	**CAR B**
	Monday 19th
	23.00 Driver B arrives home tired from long car journey. Petrol station shut so decides to fill up in morning rather than drive to 24-hour garage
Tuesday 20th	*Tuesday 20th*
	08.45 Sets off from home. Listening to radio. Does not notice petrol gauge almost on empty
08.55 Driver A notes car windows iced up because of frost. Scrapes them but not completely clear	08.55 Stuck in traffic jam. Engine idling
09.05 Leaves home. 5 mins late so drives quickly but road usually very quiet until meets main road	09.05 Car judders and splutters. Notices petrol gauge. Knows there is a garage nearby. Turns off main road into quiet side road
	09.06 Car comes to a stop in middle of quiet road. Out of petrol
	09.07 Gets out of car and phones for help from mobile. Does not put hazard flashers on
09.08 Road curves. Driver A is dazzled by low sun. Sun low in the sky because it is winter	
09.09 Bumps into stationary car in middle of the road	09.09 A car comes round the bend and clips the back of the stopped car

What causes volcanoes?

A volcano is created at any place on a planet's surface where some material from the inside of the planet makes its way up to the planet's surface in the form of an eruption. A volcanic eruption is caused by several factors: the structure of the Earth, the movements of the Earth's crust, the **viscosity** and gas-content of **magma** within the Earth, and the build-up of gas pressure.

The structure of the Earth is significant because the different parts of the planet are of different thicknesses and subject to different pressures. The Earth is made up of three main layers: the **core**, the **mantle** and the **outer crust**.

The outer crust is rigid and is 5 to 10 km thick under the oceans and 32 to 70 km thick under the land. Compared to the rest of the planet, this crust is very thin – like the outer skin on an apple. This means it is relatively fragile.

Directly under the outer crust is the mantle, the largest layer of the Earth. The mantle is extremely hot, but for most of the time it stays in a solid form. In certain circumstances, however, the mantle material melts, forming magma that makes its way through the outer crust. Magma is fluid, molten rock. It is partly liquid, partly solid and partly gaseous. Depending on the combination of these three elements, magma can be under a great deal of gas pressure. As the pressure builds up, this results in the magma being forced out through the core.

Different combinations of pressure and viscosity in the magma cause different types of eruptions. If the viscosity and the gas pressure are low, lava will flow slowly onto the Earth's surface when the volcano erupts, with minimal explosion. However, if there is a lot of pressure, this will cause an eruption with an explosive launch of material into the air.

As it will take millions of years for the Earth's structure to change, earthquakes will continue to happen. Scientists can now predict when volcanoes might erupt but there is still nothing we can do to stop them happening.

Sentence structure and punctuation

Causal connectives

Specific details

Formal language
- *Vocabulary choice*
- *Technical terms*

Complex sentence, adds detail

Generic, not specific

Variety of punctuation including commas marking subordinate clauses, commas in list, possessive apostrophe, colon

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Text structure and organisation

Title sets up explanation

Para 1
Explains what a volcano is, then summary explanation of causes provides outline for what follows

New paragraphs used to elaborate on specific factors

Elaborates on information in preceding paragraph

Final paragraph rounds off explanation by adding some general remarks

	Composition and effect	
Adaptation Use of technical terms, formal vocabulary and phrases, specific details.	**Viewpoint** Impersonal, formal tone maintained throughout.	**Style** Some attempts to make accessible to non-scientific reader through use of analogy (apple).

What causes an earthquake?

An earthquake is a **vibration** that travels through the Earth's crust. If buildings shake as a heavy truck travels down a street it is, technically, a mini-earthquake. However, it would not measure very highly on the Richter scale (the scale used to measure earthquakes). Earthquakes are caused by many things such as:

- meteor impacts
- volcanic eruptions
- underground explosions (an underground nuclear test, for example)
- collapsing structures (such as a collapsing mine).

The majority of naturally occurring earthquakes however are caused by movements of the earth's **plates**.

Narrative Reading Unit

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Introduction

The object of this unit is to provide suggestions, ideas and materials to support teachers in helping children to understand and respond to narrative texts, and to develop higher order reading skills. Children need to explore a range of comprehension strategies, using a variety of learning styles, that will enable them to probe beyond the literal. Key to the expansion of children's understanding will be the teacher's skill in questioning. All children need frequent exposure to 'open' questions that allow and encourage deduction, speculation, prediction, inference and evaluation. These should be part of the 'book talk' that takes place at various times in the classroom to enhance and develop children's analytical thinking.

Children need plenty of experience in tackling these kinds of questions orally before they can successfully attempt written answers. It will be helpful to most children if teachers frame the questions in as many different ways as possible, gradually incorporating into this oral work the kinds of wording that are typically used in written questions. Removing the obstacle of the unfamiliar language of written questions, by introducing it and explaining it orally, will enable children to demonstrate and teachers to assess what children do and do not understand about texts. Teachers may find it helpful to review past reading papers, list the relevant questions and think about how they can be adapted for use in various speaking and listening contexts, including shared and guided reading.

Four narratives are supplied in this unit: two short stories, which are worked on over several sessions and two extracts from novels, each studied for one session. After exploring one of the longer texts through reading, there is an opportunity to work with the children on converting part of the story into a playscript.

Resources

The resources include:

- lesson notes for each of the 10 lessons in the unit;
- a copy of each narrative text for the teacher to enlarge or turn into an overhead transparency and use for demonstrating reading strategies such as text marking and note making;
- a copy of the text to photocopy for pupils so that they can practise active reading strategies;
- annotated texts or sections of text for teachers to use as support during the shared reading sessions in order to unpick aspects of the text and lead the children through questioning and discussion to a deeper level of understanding. The annotations are designed to prompt discussion, and begin to include some of the more formal language of questions;
- suggested activities for independent work that build on and extend the speaking and listening that has taken place in the shared session. The writing tasks also include elements of formal question language and teachers will want to ensure that they provide a clear explanation of these where necessary: they are not intended as test questions.

Introduction

Resource Sheet	Purpose
1a–e	Lesson notes and resources for 'The long walk'
2a–n	Lesson notes and resources for 'The giant's necklace'
3a–b	Lesson notes and resources for 'Transforming narrative to playscript'
4a–d	Lesson notes and resources for 'Freddie Pilcher'
5a–d	Lesson notes and resources for 'Meatpie on the Masham Road'

Word level work

Word level teaching and learning is incorporated into the close reading of texts, particularly strategies for working out the probable meanings of unfamiliar words using context cues. However, focused spelling, like mental maths, needs concentrated daily attention so that writing words correctly with a fluent hand is automatic and children's cognitive capacity is released to attend to the content and form of their writing. Ten minutes at the beginning of the literacy hour every day can be spent on sharpening up children's spelling knowledge (W2 and 3).

Acknowledgements

'The long walk' by George Layton in *The Fib and other stories* published by Macmillan

'The giant's necklace' by Michael Morpurgo in *The White Horse of Zennor* and also in *From Hereabout Hill* published by Mammoth

'Freddie Pilcher' by Pie Corbett (unpublished)

'Meatpie on the Masham Road' by Pie Corbett (unpublished)

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Framework objectives

Year 6 Term 2

Text

1. to understand aspects of narrative structure, e.g.:
    - how chapters in a book (or paragraphs in a short story or chapter) are linked together;
    - how authors handle time, e.g. flashbacks, stories within stories, dreams;
    - how the passing of time is conveyed to the reader;

2. to analyse how individual paragraphs are structured in writing, e.g. comments sequenced to follow the shifting thoughts of a character, examples listed to justify a point and reiterated to give it force;

7. to identify the key features of different types of literary text, e.g. stock characters, plot structure, and how particular texts conform, develop or undermine the type, e.g. through parody;

8. to analyse the success of texts and writers in evoking particular responses in the reader, e.g. where suspense is well-built;

Sentence

4. to revise work on contracting sentences:
    - summary;
    - note making;
    - editing;

Year 6 Term 1

Word

7. to understand how words and expressions have changed over time, e.g. old verb endings –*st* and –*th* and how some words have fallen out of use, e.g. *yonder*, *thither*.

Narrative reading: unit plan for weeks 1 and 2

N.B. For the three days' work on 'The giant's necklace' beginning on day 3, the teacher needs to have read the first part of the story to the class outside the literacy hour, ideally on day 1 or 2.

Week	Day	Shared text, sentence, word level and speaking and listening	Guided reading/writing	Independent work	Plenary
1	1	Read first half of 'Long walk'. Demonstrate active reading strategies.		In pairs, close reading using active reading strategies.	Use conclusions from independent work to summarise verbally a response to a question.
	2	Read second half of 'Long walk'. Demonstrate strategies for reflecting on whole story.		Infer and deduce another character's point of view: write journal entry.	Identify techniques author used to enable readers to empathise.
	3	Read the next part of 'The giant's necklace', demonstrating active reading strategies.		Read on and apply active reading strategies.	Share responses, annotating the text as a model. Emphasise author's craft.
	4	Read the next part of 'The giant's necklace', demonstrating active reading strategies.		Write journal entry as response to story ending, reflecting on author's intent.	Identify hints in the text to the ending.
	5	Demonstrate close reading to identify author's techniques for 1) creating ambiguity and confusion, 2) handling time.		Write journal entry on overall impression of the story, citing evidence from the text.	Consider the structure of the story, and its genre.
2	6	Create checklist of key features of playscripts. Demonstrate first stage in converting narrative to play: identifying functions of elements of text.		Complete first stage of conversion to playscript. Text mark any queries.	Discuss points of difficulty and reach agreement.
	7	Demonstrate rewriting the story as a play, articulating decisions about conventional layout.		Continue with the process of transformation into a play, using checklist as a prompt.	Share techniques for tackling complexities of text.
	8	Collect ideas for fresh content. Use teacher scribing to start off a new scene.		Create own scene based on own ideas, applying conventions.	Partners check each other's work for correct use of conventions.
	9	Read 'Freddie Pilcher', demonstrating active reading strategies.		Summarise and predict, based on deduction and inference in shared reading.	Focus on language features required in answers.
	10	Read 'Meatpie on the Masham Road', demonstrating active reading strategies.		Answer questions requiring use of deduction and inference, building on shared reading.	Clarify the precise focus of the questions and strategies for answering them.

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Resources

Lesson notes for days 1 and 2

Day 1

Shared text work – reading, sentence and word level and speaking and listening

- Display an enlarged/OHT copy of the first half of 'The long walk' (Resource sheet 1a) up to '. . . don't be frightened', page 31 and distribute copies to pairs/individuals (Resource sheet 1b).
- Read the story aloud, using the sample questions and comments on Resource sheet 1c (annotated copy of story) as prompts. Model for the children how to text mark key words, phrases, sentences and passages for closer scrutiny. Demonstrate writing brief comments or notes in the margins, and encourage the children to make their own notes. Use paired talk to explore some of the questions. Intersperse your reading with opportunities for the children to read short passages independently before annotating them.

Independent work – reading, sentence and word level and speaking and listening

Working in pairs, ask the children to

- Text mark and reread the paragraph of the description of the boy and the grandad as they leave the house ('My mum gave us . . . find out') on page 29, then discuss and list the differences and similarities in appearance, based on the information in the text. They can use a chart or matrix of their own devising.
- Skim read and highlight all the boy's spoken words up to this point. What do they notice?

Plenary – reading, sentence and word level and speaking and listening

- Pose the following question for discussion: 'This story is about a boy and his grandad. How does the author show the contrasts between the two characters?' Children use the conclusions from their independent work and share ideas. Summarise a verbal answer to the question.

Day 2

Shared text work – reading, sentence and word level and speaking and listening

- Recap on day 1's work and briefly discuss whether any themes are emerging. Read the second half of the story, using the sample questions on Resource sheet 1c and continuing to demonstrate text marking and annotating. Intersperse your reading with opportunities for the children to read short passages independently before annotating them.
- After concluding the story, use the questions on Resource sheet 1d to reflect on the story as a whole, giving children time to discuss and prepare oral responses with a partner.

- Text mark key moments in the story, e.g. when Grandad arrives at the house, when he wipes his eyes, as he looks out of the bus window, when he looks at his plot in the graveyard.
- Remind the children that the story has been told from the boy's point of view. Ask them to imagine what Grandad's thoughts might be at these key moments. If necessary, model an example for them orally.

Independent work – reading response through journal

- Ask the children to compose individual journal entries of Grandad's thoughts and feelings at each or some of the key moments identified in shared reading.

Plenary – reading response

- Share a few responses, discussing how the children were able to imagine the character's thoughts and feelings. Help the children to identify any techniques the author used in the story that enabled them to empathise. Note these briefly.

'The long walk' by George Layton in *The Fib and other stories*

I loved it when my grandad took me out – just me and him. I never knew when I was going out with him. It just happened every so often. My mum'd say to me, 'C'mon, get ready. Your grandad's coming to take you out. Get your clogs on.' That was the one thing that spoilt it – my clogs. Whenever my grandad took me out, I had to wear a pair of clogs that he'd given to me. Well, he'd made them you see, that was his job before he retired, clog-maker. I didn't half make a noise when I was wearing them an' all. Blimey, you could hear me a mile away. I hated those clogs.

'Aw, Mum, do I have to put my clogs on?'

'Now don't ask silly questions. Go and get ready.'

'Aw, please ask Grandad if I can go without my clogs.'

'Do you want to go or don't you?'

My mum knew I wanted to go.

'Course I want to.'

'Then go and put your clogs on.'

'Oh, heck.'

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Honest, I'd never seen anyone else wearing clogs. I wondered where my grandad would take me today. Last time I'd gone to the zoo with him. It was great. I was just about ready when I heard him knock at the front door. I knew it was my grandad, because he always had his own special knock. Everybody else used the bell. I could hear him downstairs, he was wearing clogs himself.

'I'm nearly ready, Grandad.'

I put on my windcheater that I'd been given last Christmas. It was maroon coloured. My friend Tony had got one as well only his was green, but I liked mine best. Then I went downstairs.

'Hello Grandad.'

My mum told me to give him a kiss.

'He's getting too big to give his old grandad a kiss, aren't you son?'

He always called me son.

'No, course not, Grandad.'

He bent down so I could kiss him on his cheek. He was all bristly and it made me laugh.

'Ooh Grandad, you haven't shaved today, have you?'

He was laughing as well. We were both laughing, we didn't really know why, and my mum started laughing. There we were, all three of us laughing at nothing at all.

'No, son, I haven't shaved. But it doesn't matter today. It'll bother nobody else today. There's just the two of us.'

'Where are we going, Grandad? Where are you taking us?'

He looked at me. His eyes were watering a bit and he wiped them with a dark blue hanky he always had in his top pocket.

'We're going on a walk, a special walk.'

He was almost whispering, as if he didn't want my mum to hear, bending down with his whiskery face next to mine.

'Where are we going, Grandad? Where are we going? Is it a secret?'

'You'll see son, when we get there.'

He looked a bit sad for a MINUTE, but then he smiled and put on his flat cap.

'C'mon son, let's get going.'

My mum gave us each a pack of sandwiches, and off we went. We must have looked a funny sight walking down the road together, me and my grandad. Him dressed in his flat cap and thick overcoat and clogs. Me in my maroon windcheater and short grey trousers and clogs. But I was so happy. I didn't know where we were going and neither did anyone else. Only Grandad knew, and only I was going to find out.

'Are we walking all the way, Grandad?' He took such big strides that I was half walking and half running.

'No, son, we'll get a trackless first to get out a bit.'

By 'trackless' he meant a bus, and I'd heard him say it so often that I never wondered why he said trackless.

'I'll show you where I used to go when I was a lad.'

We didn't have to wait long before a bus came, and we went upstairs and sat right at the front. Grandad was out of breath when we sat down.

'Are you all right, Grandad?'

'Oh, aye, son. You get a better view up here.'

'Yes Grandad, you do.'

Soon we were going through the 'posh part' where the snobs lived. This was on the other side of the park.

'At one time there were no roof on't top deck. That were before the trackless. Completely open it was – daft really.'

The conductor came round for our fares.

'One and t'lad to the basin.'

I'd never heard of the basin before. I asked my grandad what it was.

'What's the basin, Grandad?'

'That's where we start our walk.'

'What basin is it? Why is it called "basin"?'

'The canal basin, it's where the canal starts. You'll see.'

By now we were going through a brand new shopping centre.

'Hey look Grandad, that's where that new bowling alley is. My friends Tony and Barry have been. They say it's smashing.'

Grandad looked out of the window.

'That's where I used to play cricket a long time ago.'

'Where the bowling alley is?'

'That's right, son, when they were fields. It's all changed now. Mind, where we're going for a walk, it's not changed there. No, it's just the same there.'

We heard the conductor shout 'basin'.

'C'mon, son, our stop, be careful now.'

While we were going down the stairs, I held tight to my grandad. Not because I thought I might fall, but I was scared for him. He looked as though he was going to go straight from the top to the bottom.

'Are you all right, Grandad? Don't fall.'

He just told me not to be frightened and to hold on tight.

'That's right, you hold on to me, son, you'll be all right, don't be frightened.'

We both got off the bus, and I watched it drive away. I didn't know where we were, but it was very quiet.

'It's nice here, isn't it, Grandad?'

'This is where my dad was born, your great-grandad.'

It was a lovely place. There weren't many shops and there didn't seem to be many people either. By the bus stop there was a big stone thing full of water.

'Hey, Grandad, is that where the horses used to drink?'

'That's right, son. I used to hold my grandad's horse there while it was drinking.'

I couldn't see anything like a basin.

I wondered where it was.

'Where's the basin, Grandad?'

'We've got to walk there. C'mon.'

We went away from the main street, into a side street, past all these little houses. I don't think any cars ever went down this street because there was washing strung out right across the road all the way down the street.

Outside some of the houses were ladies washing the front step and scraping that yellow stone on the edges. A lot of the houses had curtains over the front door, so you could leave the door open and the wind didn't blow in. Mind you, it wasn't cold even though it was October. It was nice. The sun was shining, not hot, but just nice. When we got further down the street, I saw that it was a cul-de-sac.

'Hey, Grandad, it's a dead end. We must've come the wrong way.'

Grandad just smiled.

'Do you think that I'm that old, that I can't remember the way? Here, look.'

He took my hand and showed me the way. Just before the last house in the road was a tiny snicket. It was so narrow that we had to go through behind each other. I wouldn't even have noticed this snicket if my Grandad hadn't shown it to me.

'Go on, son, through there.'

It was very dark and all you could see was a little speck of light at the other end, so you can tell how long it was.

'You go first, Grandad.'

'No, after you, son.'

I didn't want to go first.

'No, you'd better go first, Grandad. You know the way, don't you?'

He laughed and put his hand in his pocket and brought out a few boiled sweets.

'Here you are. These are for the journey. Off we go for the last time.'

I was just going to ask him what he meant, but he carried on talking. 'I mean it'll soon be winter, won't it? Come on.'

And off we went through the dark passage. Grandad told me that when he was a kid they used to call it the Black Hole of Calcutta. Soon we reached the other end and it was quite strange because it was like going through a door into the country. We ended up at the top of some steps, high up above the canal basin, and you could see for miles. I could only see one barge though, in the basin. We went down the steps. There were a hundred and fifteen steps – I counted them.
Grandad was going down slowly so I was at the bottom before him.

'Grandad, there are a hundred and fifteen steps there. C'mon, let's look at that barge.'

I ran over to have a look at it and Grandad followed me.

'It's like a house isn't it, Grandad?'

'It is a house. Someone lives there. C'mon, let's sit here and have our sandwiches.'

And we did.

The sun was very big and round, though it wasn't very hot, and the leaves on the trees were golden, and the reflection in the water made the canal look golden. There was nobody else about, and all the noises that you never notice usually suddenly sounded special, different. Like the siren that let the workers know it was dinner time. I've heard sirens lots of times since then but they never sound so sweet. The same with the train. It must have been miles away because I couldn't see any steam or anything, and you had to listen quite hard, but behind the hum of the country and town sounds mixed together you could hear this knockety-knock.

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'C'mon, Grandad, let's go home now.'

But he didn't seem to be listening properly.

'In a minute, son, I just want to show you summat.'

And hand in hand we walked among the gravestones.

'There you are son, there's my plot. That's where I'll be laid to rest.'

I didn't know what to say.

'When, Grandad?'

'Soon.'

He smiled and looked very happy and he bent down and pulled out a couple of weeds. It was a very neat plot.

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Day 1

What ideas does the title suggest?

THE LONG WALK

What do we find out from the first 3 sentences? What impression do we form of how the boy feels about his grandad?

I loved it when my grandad took me out – just me and him. I never knew when I was going out with him. It just happened every so often. My mum'd say to me, 'C'mon, get ready. Your grandad's coming to take you out. Get your clogs on.' That was the one thing that spoilt it – my clogs. Whenever my grandad took me out, I had to wear a pair of clogs that he'd given to me. Well, he'd made them you see, that was his job before he retired, clog-maker. I didn't half make a noise when I was wearing them an' all. Blimey, you could hear me a mile away. I hated those clogs.

Contrast with first 3 words of the paragraph.

Why do you think he has to wear clogs for these outings?

'Aw, Mum, do I have to put my clogs on?'

'Now don't ask silly questions. Go and get ready.'

'Aw, please ask Grandad if I can go without my clogs.'

'Do you want to go or don't you?'

What does this sentence tell us about a) Mum, b) Grandad?

My mum knew I wanted to go.

'Course I want to.'

'Then go and put your clogs on.'

'Oh, heck.'

Honest, I'd never seen anyone else wearing clogs. I wondered where my grandad would

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take me today. Last time I'd gone to the zoo with him. It was great. I was just about ready when I heard him knock at the front door. I knew it was my grandad, because he always had his own special knock. Everybody else used the bell. I could hear him downstairs, he was wearing clogs himself.

'I'm nearly ready, Grandad.'

I put on my windcheater that I'd been given last Christmas. It was maroon coloured. My friend Tony had got one as well only his was green, but I liked mine best. Then I went downstairs.

'Hello Grandad.'

My mum told me to give him a kiss.

'He's getting too big to give his old grandad a kiss, aren't you son?'

He always called me son.

'No, course not, Grandad.'

He bent down so I could kiss him on his cheek. He was all bristly and it made me laugh.

'Ooh Grandad, you haven't shaved today, have you?'

What more do we learn from this passage about the relationship between the boy and the grandad?

He was laughing as well. We were both laughing, we didn't really know why, and my mum started laughing. There we were, all three of us laughing at nothing at all.

What impression of the three characters do you gain from this paragraph?

'No, son, I haven't shaved. But it doesn't matter today. It'll bother nobody else today. There's just the two of us.'

'Where are we going, Grandad? Where are you taking us?'

He looked at me. His eyes were watering a bit

Why might his eyes be watering?

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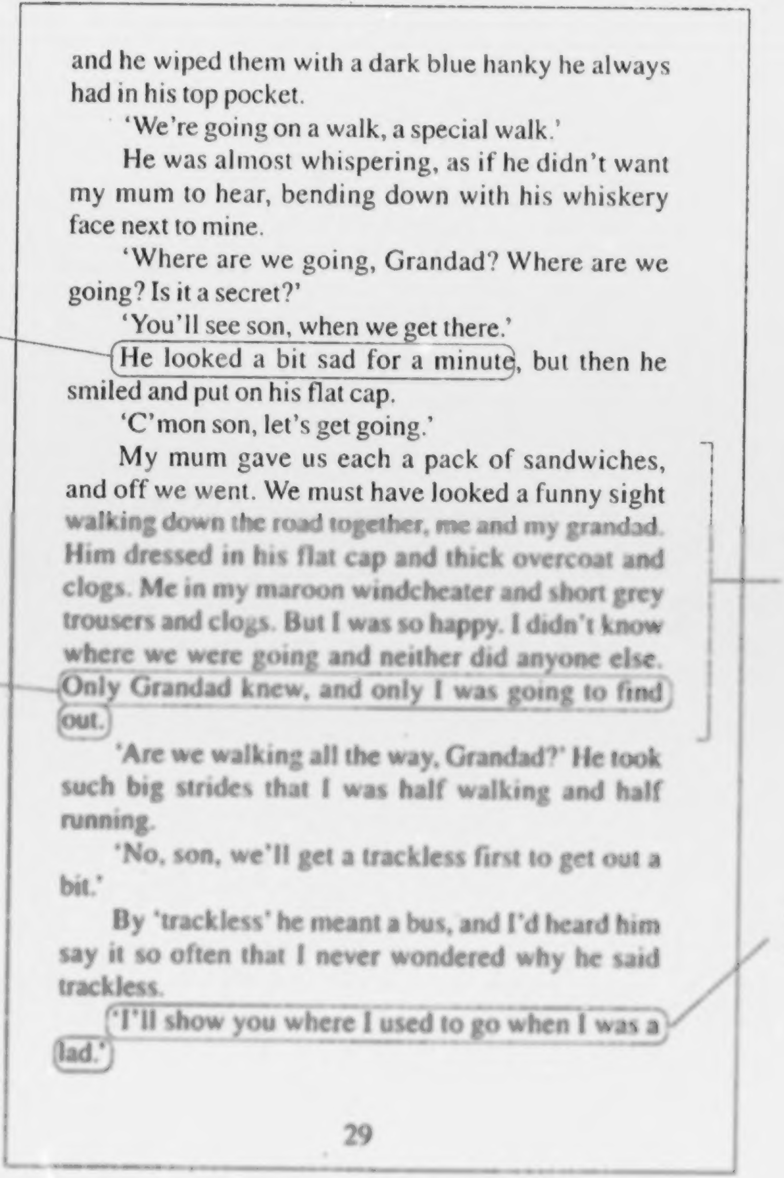

and he wiped them with a dark blue hanky he always had in his top pocket.

'We're going on a walk, a special walk.'

He was almost whispering, as if he didn't want my mum to hear, bending down with his whiskery face next to mine.

'Where are we going, Grandad? Where are we going? Is it a secret?'

'You'll see son, when we get there.' He looked a bit sad for a minute, but then he smiled and put on his flat cap.

'C'mon son, let's get going.'

My mum gave us each a pack of sandwiches, and off we went. We must have looked a funny sight walking down the road together, me and my grandad. Him dressed in his flat cap and thick overcoat and clogs. Me in my maroon windcheater and short grey trousers and clogs. But I was so happy. I didn't know where we were going and neither did anyone else. Only Grandad knew, and only I was going to find out.

'Are we walking all the way, Grandad?' He took such big strides that I was half walking and half running.

'No, son, we'll get a trackless first to get out a bit.'

By 'trackless' he meant a bus, and I'd heard him say it so often that I never wondered why he said trackless.

'I'll show you where I used to go when I was a lad.'

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Explain why you think he might be sad.

Why has the author used repetition here?

This passage to be discussed in detail in independent time.

Grandad's memories of the past.

We didn't have to wait long before a bus came, and we went upstairs and sat right at the front. Grandad was out of breath when we sat down.

'Are you all right, Grandad?'

'Oh, aye, son. You get a better view up here.'

'Yes, Grandad, you do.'

Soon we were going through the 'posh part' where the snobs lived. This was on the other side of the park.

Grandad's memories

'At one time there were no roof on't top deck. That were before the trackless. Completely open it was – daft really.'

The conductor came round for our fares.

'One and t'lad to the basin.'

I'd never heard of the basin before. I asked my grandad what it was.

'What's the basin, Grandad?'

'That's where we start our walk.'

'What basin is it? Why is it called "basin"?'

'The canal basin, it's where the canal starts. You'll see.'

By now we were going through a brand new shopping centre.

'Hey look Grandad, that's where that new bowling alley is. My friends Tony and Barry have been. They say it's smashing.'

Grandad looked out of the window.

Grandad's memories

'That's where I used to play cricket a long time ago.'

'Where the bowling alley is?'

'That's right, son, when they were fields. It's all

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Explain two ways in which things have changed from the past.

changed now. Mind, where we're going for a walk, it's not changed there. No, it's just the same there.'

What is the effect of these sentences?

We heard the conductor shout 'basin'.

'C'mon, son, our stop, be careful now.'

While we were going down the stairs, I held tight to my grandad. Not because I thought I might fall, but I was scared for him. He looked as though he was going to go straight from the top to the bottom.

What is the effect of this image?

'Are you all right, Grandad? Don't fall.'

He just told me not to be frightened and to hold on tight.

'That's right, you hold on to me, son, you'll be all right, don't be frightened.'

Why does Grandad tell the boy not to be frightened?

Day 2

We both got off the bus, and I watched it drive away. I didn't know where we were, but it was very quiet.

'It's nice here, isn't it, Grandad?'

'This is where my dad was born, your great-grandad.'

Grandad's memories

It was a lovely place. There weren't many shops and there didn't seem to be many people either. By the bus stop there was a big stone thing full of water.

'Hey, Grandad, is that where the horses used to drink?'

'That's right, son. I used to hold my grandad's horse there while it was drinking.'

Grandad's memories

I couldn't see anything like a basin.

I wondered where it was.

'Where's the basin, Grandad?'

'We've got to walk there. C'mon.'

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What is the main idea of this passage?

We went away from the main street, into a side street, past all these little houses. I don't think any cars ever went down this street because there was washing strung out right across the road all the way down the street. Outside some of the houses were ladies washing the front step and scraping that yellow stone on the edges. A lot of the houses had curtains over the front door, so you could leave the door open and the wind didn't blow in. Mind you, it wasn't cold even though it was October. It was nice. The sun was shining, not hot, but just nice. When we got further down the street, I saw that it was a cul-de-sac.

'Hey, Grandad, it's a dead end. We must've come the wrong way.'

Explain what these words mean.

Grandad just smiled.

'Do you think that I'm that old, that I can't remember the way? Here, look.'

He took my hand and showed me the way. Just before the last house in the road was a tiny snicket. It was so narrow that we had to go through behind each other. I wouldn't even have noticed this snicket if my grandad hadn't shown it to me.

Work out the meaning by reading on.

'Go on, son, through there.'

It was very dark and all you could see was a little speck of light at the other end, so you can tell how long it was.

What does this description make you think of? Why has the author chosen these words?

'You go first, Grandad.'

'No, after you, son.'

I didn't want to go first.

Why do you think he didn't want to go first?

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'No, you'd better go first, Grandad. You know the way, don't you?'

He laughed and put his hand in his pocket and brought out a few boiled sweets.

'Here you are. These are for the journey. Off we go for the last time.'

What is the journey?

I was just going to ask him what he meant, but he carried on talking. 'I mean it'll soon be winter, won't it? Come on.'

And off we went through the dark passage. Grandad told me that when he was a kid they used to call it the Black Hole of Calcutta. Soon we reached the other end and it was quite strange because it was like going through a door into the country. We ended up at the top of some steps, high up above the canal basin, and you could see for miles. I could only see one barge though, in the basin. We went down the steps. There were a hundred and fifteen steps – I counted them. Grandad was going down slowly so I was at the bottom before him.

Explain why you think the author chose this image.

'Grandad, there are a hundred and fifteen steps there. C'mon, let's look at that barge.'

I ran over to have a look at it and Grandad followed me.

'It's like a house isn't it, Grandad?'

'It is a house. Someone lives there. C'mon, let's sit here and have our sandwiches.'

And we did.

The sun was very big and round, though it wasn't very hot, and the leaves on the trees were golden, and the reflection in the water made the canal

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look golden. There was nobody else about, and all the noises that you never notice usually suddenly sounded special, different. Like the siren that let the workers know it was dinner time. I've heard sirens lots of times since then but they never sound so sweet. The same with the train. It must have been miles away because I couldn't see any steam or anything, and you had to listen quite hard, but behind the hum of the country and town sounds mixed together you could hear this knockety-knock.

How does the author build up the sense that there is something strange and unusual about the episode?

When we'd finished our sandwiches we walked along the canal. Grandad showed me how to open the lock gates, and we were both puffed out afterwards because it was hard work. After a while we walked away from the canal, up a country lane. I don't suppose we were really that far away from home, but we seemed to be miles out in the country, and soon we came to a village. My grandad said we'd catch a bus home from there, but first he wanted to show me something, an he took hold of my hand. I didn't have a clue where he was taking me, but I got a shock when we ended up in the graveyard. It had gone cold now. I wanted to go home.

Why do you think he wants to go home?

'C'mon, Grandad, let's go home now.'

But he didn't seem to be listening properly.

'In a minute, son, I just want to show you summat.'

And hand in hand we walked among the gravestones.

'There you are son, there's my plot. That's where I'll be laid to rest.'

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I didn't know what to say.

'When, Grandad?'

'Soon.'

He smiled and looked very happy and he bent down and pulled out a couple of weeds. It was a very neat plot.

Why do you think he looks happy?

'C'mon, son, we'd best get going now.'

When I told my mum that night that Grandad was going to die soon, she got very cross and told me not to talk like that.

'He's as fit as a fiddle is your grandad. Don't you talk like that.'

It happened three days later, at dinner time. It came as a great shock to everybody, except of course to me and Grandad.

What is 'it'? Why has the author used these words?

Questions to discuss after finishing 'The long walk'

- Why do you think Grandad took his grandson to the graveyard?
- 'You'll see son, when we get there.' Why won't Grandad tell the boy where they are going?
- In the story, we don't know the boy's name. Why do you think the author chose not to tell us?
- We find out about Grandad's death suddenly at the end of the story. Why do you think the author ended the story this way?
- At several places in the story the author has hinted at what the ending will be. Find two examples.
- The final words in the story are 'me and Grandad'. Why do you think the author chose these as the final words?

Lesson notes for days 3, 4 and 5

The page numbers in these notes refer to the version of 'The giant's necklace' in *From Hereabout Hill* (reproduced here as Resource sheet 2a). Introduce the story and read up to '… before the sea took her away.' on page 11 before this first.

Day 3

Shared text work – reading, word and sentence level and speaking and listening

- Give copies of the story up to the paragraph 'Oh pay him no heed … nothing else to do.' (page 20) to pairs/individuals. Recap on the part you have read to them so far, noting the author's use of a break in the text at this point, as if a new episode or chapter might be beginning, and pointing out that the main character appears to have drowned a third of the way through the story. Ask for reactions to this and predictions about the rest of the story. Note these. Ask the children to read the next paragraph and then ask the question: how much time has passed? Discuss possibilities. Read on to page 14 in the book. Have a copy of the paragraph on page 14 ('At first … down again.') enlarged or on OHT (Resource sheet 2b). Using Resource sheet 2c for reference, analyse the use of language. How does the author enable us to visualise the cliff-climbing scene? Text mark and discuss key language features, e.g. the verbs the author has chosen. Notice the change of tense at the end of the paragraph: what does it imply?
- Ask them to read the next two paragraphs, then display an enlarged/OHT version of the paragraph beginning 'She had asked about the man-made walling … ' on page 15 (Resource sheet 2d). Using Resource sheet 2e for reference, underline the words 'lodes' and 'adits' and discuss with the children strategies for working out the probable meanings of unfamiliar words like these, i.e. without using a dictionary. Establish through reading round the words that they are likely to be associated with mining, and guess at likely meanings. Make brief notes on sticky notes, e.g. 'lode, adit – check meanings' and also 'tin mines – Cornwall' to demonstrate that sometimes readers make notes to follow up later, in order not to break the flow of the story.
- Continue reading the story, pausing at the words 'adit' ('The adit became narrower and narrower') and 'lode' ('… candles that lined the lode wall') to ask the children to deduce whether these sentences confirm the meanings of the words they ascribed earlier.
- Read on to 'She was in the shadows and they still could not see her.' (page 17).

Independent work – reading, word and sentence level and speaking and listening

Ask the children to read the next section of the story up to '… nothing else to do.' (page 20) to themselves. Assign two activities for the children to do during and after reading:

- text mark and annotate any words or phrases that suggest that there is something strange or unusual about the men
- summarise who they think the two men are and why they are there.

Plenary

- Share children's responses, text marking and annotating an enlarged copy of the same section of text as a model (Resource sheet 2f). Use Resource sheet 2g for your reference. Draw out in discussion the author's use of antiquated language to suggest that the men are from another time, and the use of descriptive vocabulary and of mysterious phrases that leave the reader with unanswered questions. Emphasise the author's evocation of an eerie atmosphere through the creation of a world that seems both real and unreal.

Day 4

Shared text work – reading, word and sentence level and speaking and listening

- Give out copies of the story, making sure that children have the same copies that they annotated yesterday. Continue to read from 'He had a kind voice . . . ' to ' . . . she smiled back.' (page 20). Ask them to read the next three paragraphs closely, up to ' . . . if he ever knew.' (page 21), annotating the text when they find evidence of who the men are and why they are there. Take feedback from the children, asking them to cite their evidence (Resource sheet 2h). Use Resource sheet 2i for your reference. Establish that this episode is a story within a story. Read on, pausing to work out the meanings of any unfamiliar words, e.g. 'perplexed', 'wrecking', etc. up to 'once again in their affection' (page 26).
- Display an OHT/enlarged version (Resource sheet 2j) of the section beginning 'She saw as she came round the corner . . . ' to ' . . . presume that she is drowned' on page 26. Use Resource sheet 2k for your reference. Ask the children what they can deduce from the Land Rover marked *Coastguard*. Do a close reading of this section, encouraging the children to deduce and infer from the text. Read to the end of this section to confirm what is presumed to have happened to Cherry.
- Read on to the end of the story.

Independent work – reading, word and sentence level and speaking and listening

- Ask the children to compose a brief reading journal entry that reflects their response to Cherry's realisation that she is no longer alive. Ask them to consider whether we as readers realised the truth at the same time as Cherry, or whether there were hints earlier on in the story. Children can skim read from page 16 of the book and mark/note any such points.

Plenary

- Share the children's responses and evidence. Draw their attention, if necessary, to the following: *She felt a strange affinity with him and his father*. (page 25). Ask them to explain what this means and why it is important to the story.

Day 5

Shared text work – reading, word and sentence level and speaking and listening

- Recap on yesterday's discussion about when they, as readers, realised what had happened to Cherry. Refer back to the hints the author made, and explain that you are going to look more closely at how the author managed to drop hints, without giving away the ending. Briefly discuss why he wanted to do this.
- Ask the children to find the part of the story where Cherry '. . . was on her feet suddenly and backing away.' (page 22). Talk through and complete enlarged Resource sheet 2l to help the children see that Cherry doesn't really understand what the young miner is trying to tell her, and he thinks Cherry knows she has died. Taking each numbered comment in turn, ask them to find and underline it in the text, and then discuss with their talk partner what they think the character is assuming or implying when they speak these words. Do the first one together as an example. As they feed back their ideas, write these in the appropriate thought bubbles for each character. Use Resource sheet 2m for your reference.
- Move on to considering how the author uses time in the story.
- Display an uncompleted version of the chart on Resource sheet 2n and involve the children in rapidly filling in the information to give an overview of the structure and time frame of the story, which takes place over approximately 24 hours.
- Ask the children to consider the other aspect of 'time' in the story: in what 'time' do the miners exist, and in what 'time' will Cherry now exist?

Independent work – reading, word and sentence level and speaking and listening

- Ask the children to reflect on the story as a whole, and on their discussions around the author's craft, and then make a journal entry in response to 'Write down what you think about the story, giving reasons for your ideas'.

Plenary

- Remind them of the planning frame they used last term when analysing and writing suspense stories, i.e. opening/build-up/dilemma/events/resolution. Investigate whether that frame fits this story, using Resource sheet 2n.
- Conclude with a question for them to ponder: is this a suspense story? A ghost story? An adventure story? Or something else?

The Giant's Necklace
in *From Hereabout Hill*
by Michael Morpurgo

The Giant's Necklace

So, a mining story to start with. For many years I used to go every summer to Zennor. I read Cornish legends, researched the often tragic history of tin mining in Penwith, wandered the wild moors above Zennor Churchtown. I wrote a book of five short stories called The White Horse of Zennor. *This is the first.*

The necklace stretched from one end of the kitchen table to the other, around the sugar bowl at the far end and back again, stopping only a few inches short of the toaster. The discovery on the beach of a length of abandoned fishing line draped with seaweed had first suggested the idea to Cherry; and every day of the holiday since then had been spent in one single-minded pursuit, the creation of a necklace of glistening pink cowrie shells. She had sworn to herself and to everyone else that the necklace would not be complete until it

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reached the toaster; and when Cherry vowed she would do something, she invariably did it.

Cherry was the youngest in a family of older brothers, four of them, who had teased her relentlessly since the day she was born, eleven years before. She referred to them as 'the four mistakes', for it was a family joke that each son had been an attempt to produce a daughter. To their huge delight Cherry reacted passionately to any slight or insult whether intended or not. Their particular targets were her size, which was diminutive compared with theirs, and her dark flashing eyes that could wither with one scornful look, her 'zapping' look, they called it. Although the teasing was interminable it was rarely hurtful, nor was it intended to be, for her brothers adored her; and she knew it.

Cherry was poring over her necklace, still in her dressing gown. Breakfast had just been cleared away and she was alone with her mother. She fingered the shells lightly, turning them gently until the entire necklace lay flat with the rounded pink of the shells all uppermost. Then she bent down and breathed on each of them in turn, polishing them carefully with a napkin.

'There's still the sea in them,' she said to no one in particular. 'You can still smell it, and I washed them and washed them, you know.'

'You've only got today, Cherry,' said her mother coming over to the table and putting an arm round her. 'Just today, that's all. We're off back home tomorrow morning first thing. Why don't you call it a day, dear? You've been at it every day – you *must* be tired of it by now. There's no need to go on, you know. We all think it's a fine necklace and quite long enough. It's long enough surely?'

Cherry shook her head slowly. 'No,' she said. 'Only that little bit left to do and then it'll be finished.'

'But they'll take hours to collect, dear,' her mother said weakly, recognising and at the same time respecting her daughter's persistence.

'Only a few hours,' said Cherry, bending over, her brows furrowing critically as she inspected a flaw in one of her shells, 'that's all it'll take. D'you know, there are five thousand, three hundred and twenty-five shells in my necklace already? I counted them, so I know.'

'Isn't that enough, Cherry?' her mother said desperately.

'No,' said Cherry. 'I said I'd reach the toaster, and I'm going to reach the toaster.'

Her mother turned away to continue the drying-up.

'Well, I can't spend all day on the beach today, Cherry,' she said. 'If you haven't finished by the time we come away, I'll have to leave you there. We've got to pack up and tidy the house – there'll be no time in the morning.'

'I'll be all right,' said Cherry, cocking her head on one side to view the necklace from a different angle. 'There's never been a necklace like this before, not in all the world. I'm sure there hasn't.' And then, 'You can leave me there, Mum, and I'll walk back. It's only a mile or so along the cliff path and half a mile back across the fields. I've done it before on my own. It's not far.'

There was a thundering on the stairs and a sudden rude invasion of the kitchen. Cherry was surrounded by her four brothers who leant over the table in mock appreciation of her necklace.

'Ooh, pretty.'

'Do they come in other colours? I mean, pink's not my colour.'

"Who's it for? An elephant?'

'It's for a giant,' said Cherry. 'It's a giant's necklace, and it's still not big enough.'

It was the perfect answer, an answer she knew would send her brothers into fits of laughter. She loved to make them laugh at her and could do it at the drop of a hat. Of course she no more believed in giants than they did, but if it tickled them pink to believe she did, then why not pretend?

She turned on them, fists flailing and chased them back up the stairs, her eyes burning with simulated fury. 'Just 'cos you don't believe in anything 'cept motorbikes and football and all that rubbish, just 'cos you're great big, fat, ignorant pigs ...' She hurled insults up the stairs, and the worse the insult the more they loved it.

Boat Cove just below Zennor Head was the beach they had found and occupied. Every year for as long as Cherry could remember they had rented the same granite cottage, set back in the fields below the Eagle's Nest and every year they came to the same beach because no one else did. In two weeks not another soul had ventured down the winding track through the bracken from the coastal path. It was a long climb down and a very much longer one up. The beach itself was almost hidden from the path that ran along the cliff top a hundred feet above. It was private and perfect and theirs. The boys swam in amongst the rocks, diving and snorkelling for hours on end. Her mother and father would sit side by side on stripey deck chairs. She would read endlessly and he would close his eyes against the sun and dream for hours on end.

Cherry moved away from them and clambered over the rocks to a narrow strip of sand in the cove beyond the rocks, and here it was that she mined for the cowrie shells. In the gritty sand under the cliff face she had found a particularly rich deposit. She was looking for pink cowrie shells of a uniform length, colour and shape – that was what took the time. Occasionally the boys would swim around the rocks and in to her little beach, emerging from the sea all goggled and flippered to mock her. But as she paid them little attention they soon tired and went away again. She knew time was running short. This was her very last chance to find enough shells to complete the giant's necklace, and it had to be done.

The sea was calmer that day than she had ever seen it. The heat beat down from a windless, cloudless sky; even the gulls and kittiwakes seemed to be silenced by the sun. Cherry searched on, stopping only for a picnic lunch of pasties and tomatoes with the family before returning at once her shells.

In the end the heat proved too much for her mother and father, who left the beach earlier than usual in mid-afternoon to begin to tidy up the cottage. The boys soon followed because they had tired of finding miniature crabs and seaweed instead of the sunken wrecks and treasure they had been seeking. So, by tea-time Cherry was left on her own on the beach with strict instructions to keep her hat on, not to bathe alone

and to be back well before dark. She had calculated she needed one hundred and fifty more cowrie shells and so far had only found eighty. She would be back, she insisted, when she had finished collecting enough shells and not before.

Had she not been so immersed in her search, sifting the shells through her fingers, she would have noticed the dark grey bank of cloud rolling in from the Atlantic. She would have noticed the white horses gathering out at sea and the tide moving remorselessly in to cover the rocks between her and Boat Cove. When the clouds cut off the warmth from the sun as evening came on and the sea turned grey, she shivered with cold and put on her sweater and jeans. She did look up then and saw the angry sea, but she saw no threat in that and did not look back over her shoulder to Boat Cove. She was aware that time was running out so she went down on her knees again and dug feverishly in the sand. She had to collect thirty more shells.

It was the baleful sound of the foghorn somewhere out at sea beyond Gunnards Head that at last forced Cherry to take some account of the incoming tide. She looked for the rocks she would have to clamber over to reach Boat Cove again and the winding track that would take her up to the cliff path and safety, but they were gone. Where they should have been, the sea was already driving in against the cliff face. She was cut off. In a confusion of wonder and fear she looked out to sea at the heaving ocean that moved in towards her, seeing it now as a writhing grey monster breathing its fury on the rocks with every pounding wave.

Still Cherry did not forget her shells, but wrapping them inside her towel she tucked them into her sweater and waded out through the surf towards the rocks. If she timed it right, she reasoned, she could scramble back over them and into the Cove as the surf retreated. She reached the first of the rocks without too much difficulty; the sea here seemed to be protected from the force of the ocean by the rocks further out. Holding fast to the first rock she came to and with the sea up around her waist, she waited for the next incoming wave to break and retreat. The wave was unexpectedly impotent and fell limply on the rocks around her. She knew her moment had come and took it. She was not to know that piling up far out at sea was the first of the giant storm waves that had gathered several hundred miles out in the Atlantic, bringing with it all the momentum and violence of the deep ocean.

The rocks were slippery underfoot and more than once Cherry slipped down into seething white rock pools where she had played so often when the tide was out. But she struggled on until, finally, she had climbed high enough to be able to see the thin strip of sand that was all that was left of Boat Cove. It was only a few yards away, so close. Until now she had been crying involuntarily; but now, as she recognised the little path up through the bracken, her heart was lifted with hope and anticipation. She knew that the worst was over, that if the sea would only hold back she would reach the sanctuary of the Cove.

She turned and looked behind her to see how far away the next wave was, just to reassure herself that she had enough time. But the great surge of green water was on her before she could register either disappointment or fear. She was hurled back against the rock below her and covered at once by the sea.

She was conscious as she went down that she was drowning, but she still clutched her shells against her chest and hoped she had enough of them at last to finish the giant's necklace. Those were her last thoughts before the sea took her away.

Cherry lay on her side where the tide had lifted her and coughed until her lungs were clear. She woke as the sea came in once again and frothed around her legs. She rolled on her back, feeling the salt spray on her face and saw that it was night. The sky above her was dashed with stars and the moon rode through the clouds.

She scrambled to her feet, one hand still holding her precious shells close to her. Instinctively she backed away from the sea and looked around her. With growing dismay she saw that she had been thrown back on the wrong side of the rocks, that she was not in Boat Cove. The tide had left only a few feet of sand and rock between her and the cliff face. There was no way back through the sea to safety.

She turned round to face the cliff that she realised now would be her last hope, for she remembered that this little beach vanished completely at high tide. If she stayed where she was she would surely be swept away again and this time she might not be so fortunate. But the cold seemed to have calmed her and she reasoned more deliberately now, wondering why she had not tried climbing the cliff before. She had hurried into her first attempt to escape and it had very nearly cost her her life. She would wait this time until the sea forced her up the cliff. Perhaps the tide would not come in that far. Perhaps they would be looking for her by now. It was dark. Surely they would be searching. Surely they must find her soon. After all, they knew where she was. Yes, she thought, best just to wait and hope.

She settled down on a ledge of rock that was the first step up on the cliff face, drew her knees up to her chin to keep out the chill, and waited. She watched

as the sea crept every closer, each wave lashing her with spray and eating away gradually at the beach. She closed her eyes and prayed, hoping against hope that when she opened them the sea would be retreating. But her prayers went unanswered and the sea came in to cover the beach. Once or twice she thought she heard voices above her on the cliff path, but when she called out no one came. She continued to shout for help every few minutes, forgetting it was futile against the continuous roar and hiss of the waves. A pair of raucous white gulls flew down from the cliffs to investigate her and she called to them for help, but they did not seem to understand and wheeled away into the night.

Cherry stayed sitting on her rock until the waves threatened to dislodge her and then reluctantly she began her climb. She would go as far as she needed to and no further. She had scanned the first few feet above for footholds and it did look quite a simple climb to begin with, and so it proved. But her hands were numbed with cold and her legs began to tremble with the strain almost at once. She could see that the ledge she had now reached was the last deep one visible on the cliff face. The shells in her sweater were restricting her freedom of movement so she decided she would leave them there. Wrapped tight in the towel they would be quite safe. She took the soaking bundle out of her sweater and placed it carefully against the rock face on the ledge beside her, pushing it in as far as it would go. 'I'll be back for you,' she said, and reached up for the next lip of rock. Just below her the sea crashed against the cliff as if it wanted to suck her from the rock face and claim her once again. Cherry determined not to look down but to concentrate on the climb.

At first, she imagined that the glow above her was from a torch. She shouted and screamed until she was weak from the effort of it. But although no answering call came from the night, the light remained pale and beckoning, wider than that of a torch. With renewed hope Cherry found enough strength to inch her way up the cliff, until she reached the entrance to a narrow cave. It was filled with a flickering yellow light like that of a candle shaken by the wind. She hauled herself up into the mouth of the cave and sat down exhausted, looking back down at the furious sea frothing beneath her. She laughed aloud in triumph. She was safe! She had defied the sea and won! Her one regret was that she had had to leave her cowrie shells behind. She would fetch them tomorrow after the tide had gone down again.

For the first time now she began to think of her family and how worried they would be, but the thought of walking in through the front door all dripping and dramatic made her almost choke with excitement.

As she reached forward to brush a sharp stone from the sole of her foot, Cherry noticed that the narrow entrance to the cave was half sealed in. She ran her fingers over the stones and cement to make sure, for the light was poor. It was at that moment that she recognised exactly where she was. She recalled now the giant fledgling cuckoo one of her brothers had spotted being fed by a tiny rock pipit earlier in the holidays, how they had quarrelled over the binoculars and how, when she had finally usurped them and made her escape across the rocks, she had found the cuckoo perched at the entrance to a narrow cave some way up the cliff face from the beach.

She had asked about the man-made walling, and her father had told her of the old tin mines whose lodes and adits criss-crossed the entire coastal area around Zennor. This one, he said, might have been the mine they called Wheel North Grylls, and he thought the adit must have been walled up to prevent the seas from entering the mine in a storm. It was said there had been an accident in the mine only a few years after it was opened over a hundred years before, and that the mine had had to close soon after when the mine owners ran out of money to make the necessary repairs. The entire story came back to her now, and she wondered where the cuckoo was and whether the rock pipit had died with the effort of keeping the fledgling alive. Tin mines, she thought, lead to the surface, and the way home. That thought and her natural inquisitiveness about the source of light persuaded her to her feet and into the tunnel.

The adit became narrower and lower as she crept forward, so that she had to go down on her hands and knees, sometimes flat on her stomach. Although she was out of the wind now, it seemed colder. She felt she was moving downwards for a minute or two, for the blood was coming to her head and her weight was heavy on her hands. Then, quite suddenly, she found the ground levelling out and saw a large tunnel ahead of her. There was no doubt as to which way she should turn, for one way the tunnel was black, and the other way was lighted with candles that lined the lode wall as far as she could see. She called out, 'Anyone there? Anyone there?' She paused to listen for the reply; but all she could hear now was the muffled roar of the sea and the continuous echoing of dripping water.

The tunnel widened now and she found she could walk upright again, but her feet hurt against the stone and so she moved slowly, feeling her way gently with

each foot. She had gone only a short distance when she heard the tapping for the first time, distinct and rhythmic, a sound that was instantly recognisable as hammering. It became sharper and noticeably more metallic as she moved up the tunnel. She could hear the distant murmur of voices and the sound of falling stone. Even before she came out of the tunnel and into the vast cave she knew she had happened upon a working mine.

The cave was dark in all but one corner and here she could see two men bending to their work, their backs towards her. One of them was inspecting the rock face closely whilst the other swung his hammer with controlled power, pausing only to spit on his hands from time to time. They wore round hats with turned up brims that served also as candlesticks, for a lighted candle was fixed to each, the light dancing with the shadows along the cave walls as they worked.

Cherry watched for some moments until she made up her mind what to do. She longed to rush up to them and tell of her escape and to ask them to take her to the surface, but a certain shyness overcame her and she held back. Her chance to interrupt came when they sat down against the rock face and opened their canteens. She was in the shadows and they still could not see her.

'Tea looks cold again,' one of them said gruffly. ''Tis always cold. I'm sure she makes it wi' cold water.'

'Oh stop your moaning, Father,' said the other, a younger voice, Cherry felt. 'She does her best. She's five little ones to look after and precious little to do it on. She does her best. You mustn't keep on at her so. It upsets her. She does her best.'

'So she does, lad, so she does. And so for that matter do I, but that don't stop her moaning at me and it'll not stop me moaning at her. If we didn't moan at each other, lad, we'd have precious little else to talk about, and that's a fact. She expects it of me, lad, and I expects it of her.'

'Excuse me,' Cherry said tentatively. She felt she had eavesdropped for long enough. She approached them slowly. 'Excuse me, but I've got a bit lost. I climbed the cliff, you see, 'cos I was cut off from the Cove. I was trying to get back, but I couldn't and I saw this light and so I climbed up. I want to get home and I wondered if you could help me get to the top?'

'Top?' said the older one, peering into the dark. 'Come closer, lad, where we can see you.'

'She's not a lad, Father. Are you blind? Can you not see 'tis a filly. 'Tis a young filly, all wet through from the sea. Come,' the young man said, standing up and beckoning Cherry in. 'Don't be afeared, little girl,

we shan't harm you. Come on, you can have some of my tea if you like.'

They spoke their words in a manner Cherry had never heard before. It was not the usual Cornish burr, but heavier and rougher in tone, more old-fashioned somehow. There were so many questions in her mind.

'But I thought the mine was closed a hundred years ago,' she said nervously. 'That's what I was told, anyway.'

'Well, you was told wrong,' said the old man, whom Cherry could see more clearly now under his candle. His eyes were white and set far back in his head, unnaturally so, she thought, and his lips and mouth seemed a vivid red in the candlelight.

'Closed, closed indeed, does it look closed to you? D'you think we're digging for worms? Over four thousand tons of tin last year and nine thousand of copper ore, and you ask is the mine closed? Over twenty fathoms below the sea this mine goes. We'll dig right out under the ocean, halfway to 'Merica afore we close down this mine.'

He spoke passionately now, almost angrily, so that Cherry felt she had offended him.

'Hush, Father,' said the young man taking off his jacket and wrapping it round Cherry's shoulders. 'She doesn't want to hear all about that. She's cold and wet.

Can't you see? Now let's make a little fire to warm her through. She's shivered right through to her bones. You can see she is.'

'They all are,' said the old tinner pulling himself to his feet. 'They all are.' And he shuffled past her into the dark. 'I'll fetch the wood,' he muttered, and then added, 'for all the good it'll do.'

'What does he mean?' Cherry asked the young man, for whom she felt an instant liking. 'What did he mean by that?'

'Oh pay him no heed, little girl,' he said. 'He's an old man now and tired of the mine. We're both tired of it, but we're proud of it see, and we've nowhere else to go, nothing else to do.'

He had a kind voice that was reassuring to Cherry. He seemed somehow to know the questions she wanted to ask, for he answered them now without her ever asking.

'Sit down by me while you listen, girl,' he said.

'Father will make a fire to warm you and I shall tell you how we come to be here. You won't be afeared now, will you?'

Cherry looked up into his face which was younger than she had expected from his voice; but like his father's, the eyes seemed sad and deep set, yet they smiled at her gently and she smiled back.

'That's my girl. It was a new mine this, promising, everyone said. The best tin in Cornwall and that means the best tin in the world. 1865 it started up and they were looking for tinners, and so Father found a cottage down by Treveal and came to work here. I was already fourteen, so I joined him down the mine. We prospered and the mine prospered, to start with. Mother and the little children had full bellies and there was talk of sinking a fresh shaft. Times were good and promised to be better.'

Cherry sat transfixed as the story of the disaster unfolded. She heard how they had been trapped by a fall of rock, about how they had worked to pull them away, but behind every rock was another rock and another rock. She heard how they had never even heard any sound of rescue. They had died, he said, in two days or so because the air was bad and because there was too little of it.

'Father has never accepted it; he still thinks he's alive, that he goes home to Mother and the little children each evening. But he's dead, just like me. I can't tell him though, for he'd not understand and it would break his heart if he ever knew.'

'So you aren't real. I'm just imagining all this. You're just a dream.'

'No dream, my girl,' said the young man laughing out loud. 'No more'n we're imagining you. We're real right enough, but we're dead and have been for a hundred years or more. Ghosts, spirits, that's what living folk call us. Come to think of it, that's what I called us when I was alive.'

Cherry was on her feet suddenly and backing away.

'No need to be afeared, little girl,' said the young man holding out his hand towards her. 'We won't harm you. No one can harm you, not now. Look, he's started the fire already. Come over and warm yourself. Come it'll be all right, girl. We'll look after you. We'll help you.'

'But I want to go home,' Cherry said, feeling the panic rising to her voice and trying to control it. 'I know you're kind, but I want to go home. My mother will be worried about me. They'll be out looking for me. Your light saved my life and I want to thank you. But I must go else they'll worry themselves sick, I know they will.'

'You going back home?' the young man asked, and then he nodded. 'I s'pose you'll want to see your family again.'

''Course I am,' said Cherry perplexed by the question. ''Course I do.'

''Tis a pity,' he said sadly. 'Everyone passes through and no one stays. They all want to go home, but then

so do I. You'll want me to guide you to the surface I s'pose.'

'I'm not the first then?' Cherry said. 'There's been others climb up into the mine to escape from the sea? You've saved lots of people.'

'A few,' said the tinner nodding. 'A few.'

'You're a kind person,' Cherry said, warming to the sadness in the young man's voice. 'I never thought ghosts would be kind.'

'We're just people, people who've passed on,' replied the young man, taking her elbow and leading her towards the fire. 'There's nice people and there's nasty people. It's the same if you're alive or if you're dead. You're a nice person, I can tell that, even though I haven't known you for long. I'm sad because I should like to be alive again with my friends and go rabbiting or blackberrying up by the chapel near Treveal like I used to. The sun always seemed to be shining then. After it happened I used to go up to the surface and move amongst the people in the village. I went often to see my family, but if I spoke to them they never seemed to hear me, and of course they can't see you. You can see them, but they can't see you. That's the worst of it. So I don't go up much now, just to collect wood for the fire and a bit of food now and then. I stay down here with Father in the mine and we work away day after day. From time to time someone like you comes up the tunnel from the sea and lightens our darkness. I shall be sad when you go.'

The old man was hunched over the fire rubbing his hands and holding them out over the heat.

'Not often we have a fire,' he said, his voice more spritely now. 'Only on special occasions. Birthdays, of course, we always have a fire on birthdays back at the cottage. Martha's next. You don't know her; she's my only daughter – she'll be eight on September 10th. She's been poorly, you know – her lungs, that's what the doctor said.' He signed deeply. ''Tis dreadful damp in the cottage. 'Tis well nigh impossible to keep it out.' There was a tremor in the old man's voice that betrayed his emotion. He looked up at Cherry and she could see the tears in his eyes. 'She looks a bit like you, my dear, raven-haired and as pretty as a picture; but not so tall, not so tall. Come closer, my dear, you'll be warmer that way.'

Cherry sat with them by the fire till it died away to nothing. She longed to go, to get home amongst the living, but the old man talked on of his family and their little one-roomed cottage with a ladder to the bedroom where they all huddled together for warmth, of his friends that used to meet in the Tinners' Arms every evening. There were tales of wrecking and smuggling, and all the while the young man sat silent, until there was a lull in the story.

'Father,' he said. 'Think our little friend would like to go home now. Shall I take her up as I usually do?' The old man nodded and waved his hand in dismissal.

'Come back and see us sometime, if you've a mind to,' he said, and then put his face in his hands.

'Goodbye,' said Cherry. 'Thank you for the fire and for helping me. I won't forget you.' But the old man never replied.

The journey through the mine was long and difficult. She held fast to the young tinner's waist as they walked silently through the dark tunnels, stopping every now and then to climb a ladder to the lode above until finally they could look up the shaft above them and see the daylight.

'It's dawn,' said the young man, looking up.

'I'll be back in time for breakfast,' said Cherry setting her foot on the ladder.

'You'll remember me?' the young tinner asked, and Cherry nodded, unable to speak through her tears. She felt a strange affinity with him and his father. 'And if you should ever need me, come back again. You may need me and I shall be here. I go nowhere else.'

'Thank you,' said Cherry. 'I won't forget. I doubt anyone is going to believe me when I tell them about you. No one believes in ghosts, not up there.'

'I doubt it too. Be happy, little friend,' he said. And he was gone, back into the tunnel. Cherry waited until the light from the candle in his hat had vanished and then turned eagerly to the ladder and began to climb up towards the light.

She found herself in a place she knew well, high on the moor by Zennor Quoit. She stood by the ruined mine workings and looked down at the sleeping village shrouded in mist, and the calm blue sea beyond. The storm had passed and there was scarcely a breath of wind even on the moor. It was only ten minutes' walk down through the bracken, across the road by the Eagle's Nest and down the farm track to the cottage where her family would be waiting. She began to run, but the clothes were still heavy and wet and she was soon reduced to a fast walk. All the while she was determining where she would begin her story, wondering how much they would believe. At the top of the lane she stopped to consider how best to make her entrance. Should she ring the bell and be found standing there, or should she just walk in and surprise them there at breakfast? She longed to see the joy on their faces, to feel the warmth of their arms around her and to bask once again in their affection.

She saw as she came round the corner by the cottage that there was a long blue Land Rover parked in the lane, bristling with aerials. *'Coastguard'* she read on the side. As she came down the steps she noted that the back door of the cottage was open and she could hear voices inside. She stole in on tiptoe. The kitchen was full of uniformed men drinking tea, and around the table sat her family, dejection and despair etched on every face. They hadn't seen her yet. One of the uniformed men had put down his cup and was speaking. His voice was low and hushed.

'You're sure the towel is hers, no doubts about it?'

Cherry's mother shook her head.

'It's her towel,' she said quietly, 'and they are her shells. She must have put them up there, must have been the last thing she did.'

Cherry saw her shells spread out on the open towel and stifled a shout of joy.

'We have to say,' he went on. 'We have to say then, most regrettably, that the chances of finding your daughter alive now are very slim. It seems she must have tried to climb the cliff to escape the heavy seas and fallen in. We've scoured the cliff top for miles in both directions and covered the entire beach, and there's no sign of her. She must have been washed out to sea. We must conclude that she is missing. We have to presume that she is drowned.'

Cherry could listen no longer but burst into the room shouting.

The Giant's Necklace

'I'm home, I'm home. Look at me, I'm not drowned at all. I'm here! I'm home!'

The tears were running down her face.

But no one in the room even turned to look in her direction. Her brothers cried openly, one of them clutching the giant's necklace.

'But it's me,' she shouted again. 'Me, can't you see? It's me and I've come back. I'm all right. Look at me.'

But no one did, and no one heard.

The giant's necklace lay spread out on the table.

'So she'll never finish it after all,' said her mother softly. 'Poor Cherry. Poor dear Cherry.'

And in that one moment Cherry knew and understood that she was right, that she would never finish her necklace, that she belonged no longer with the living but had passed on beyond.

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At first, she imagined that the glow above her was from a torch. She shouted and screamed until she was weak from the effort of it. But although no answering call came from the night, the light remained pale and beckoning, wider than that of a torch. With renewed hope Cherry found enough strength to inch her way up the cliff, until she reached the entrance to a narrow cave. It was filled with a flickering yellow light like that of a candle shaken by the wind. She hauled herself up into the mouth of the cave and sat down exhausted, looking back down at the furious sea frothing beneath her. She laughed aloud in triumph. She was safe! She had defied the sea and won! Her one regret was that she had had to leave her cowrie shells behind. She would fetch them tomorrow after the tide had gone down again.

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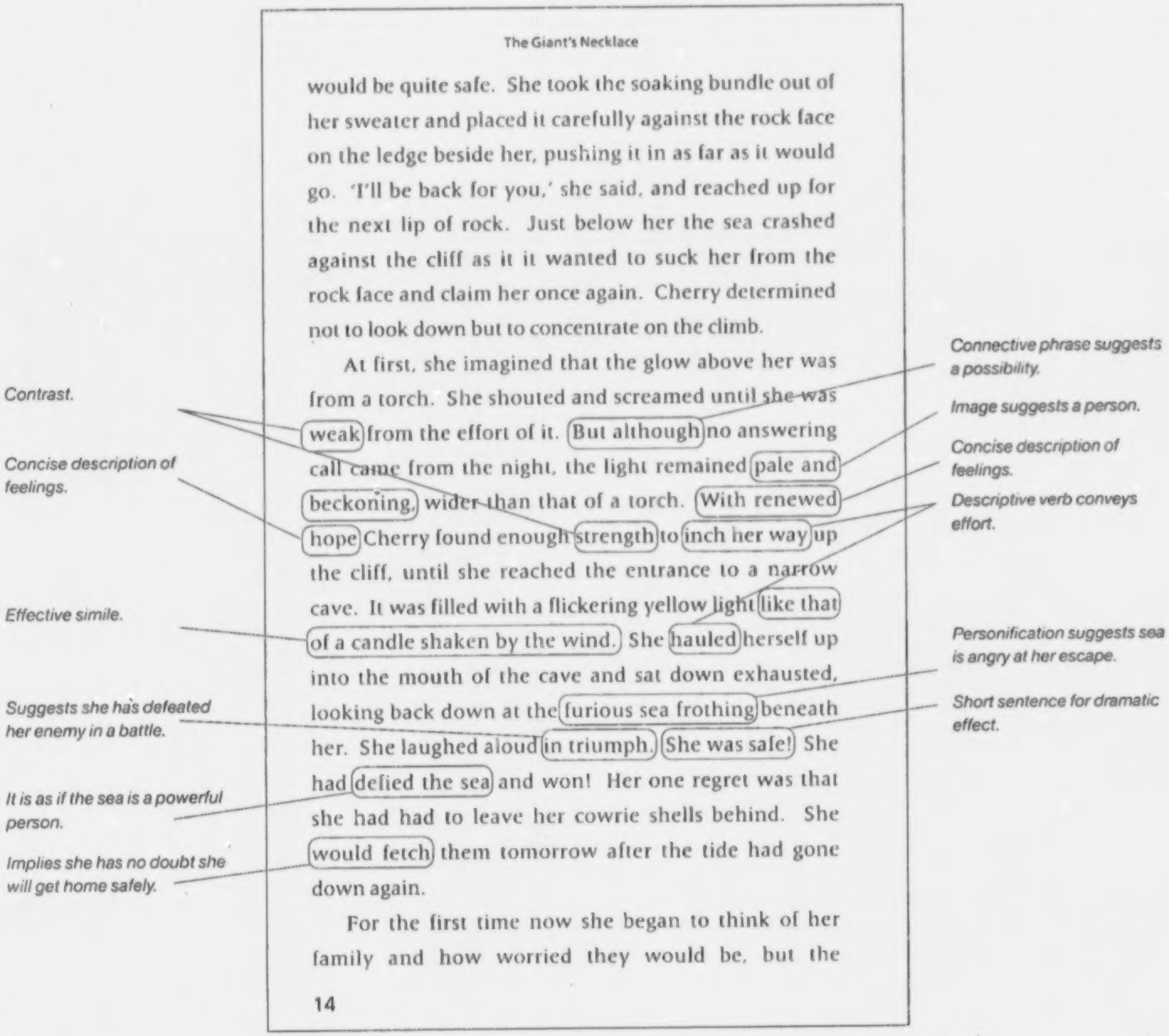

The Giant's Necklace

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14

Contrast.

Concise description of feelings.

Effective simile.

Suggests she has defeated her enemy in a battle.

It is as if the sea is a powerful person.

Implies she has no doubt she will get home safely.

Connective phrase suggests a possibility.

Image suggests a person.

Concise description of feelings.

Descriptive verb conveys effort.

Personification suggests sea is angry at her escape.

Short sentence for dramatic effect.

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She had asked about the man-made walling, and her father had told her of the old tin mines whose lodes and adits criss-crossed the entire coastal area around Zennor. This one, he said, might have been the mine they called Wheel North Grylls, and he thought the adit must have been walled up to prevent the seas from entering the mine in a storm. It was said there had been an accident in the mine only a few years after it was opened over a hundred years before, and that the mine had had to close soon after when the mine owners ran out of money to make the necessary repairs. The entire story came back to her now, and she wondered where the cuckoo was and whether the rock pipit had died with the effort of keeping the fledgling alive. Tin mines, she thought, lead to the surface, and the way home. That thought and her natural inquisitiveness about the source of light persuaded her to her feet and into the tunnel.

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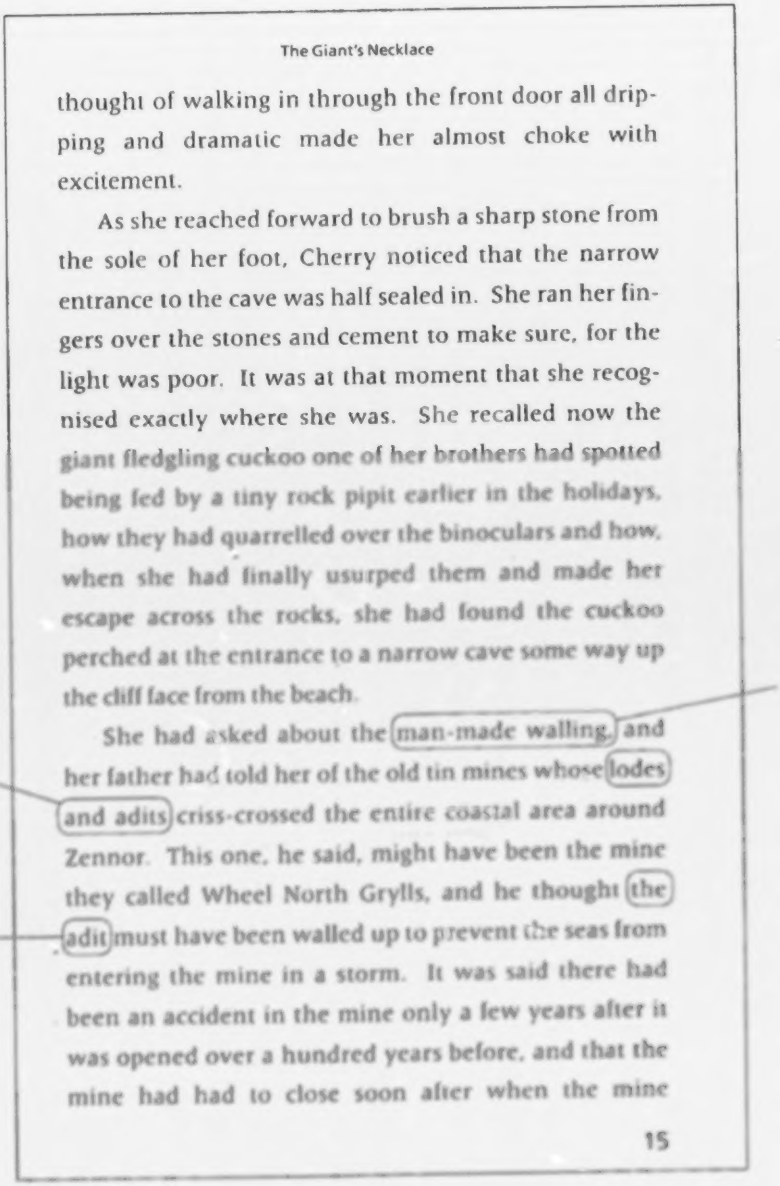

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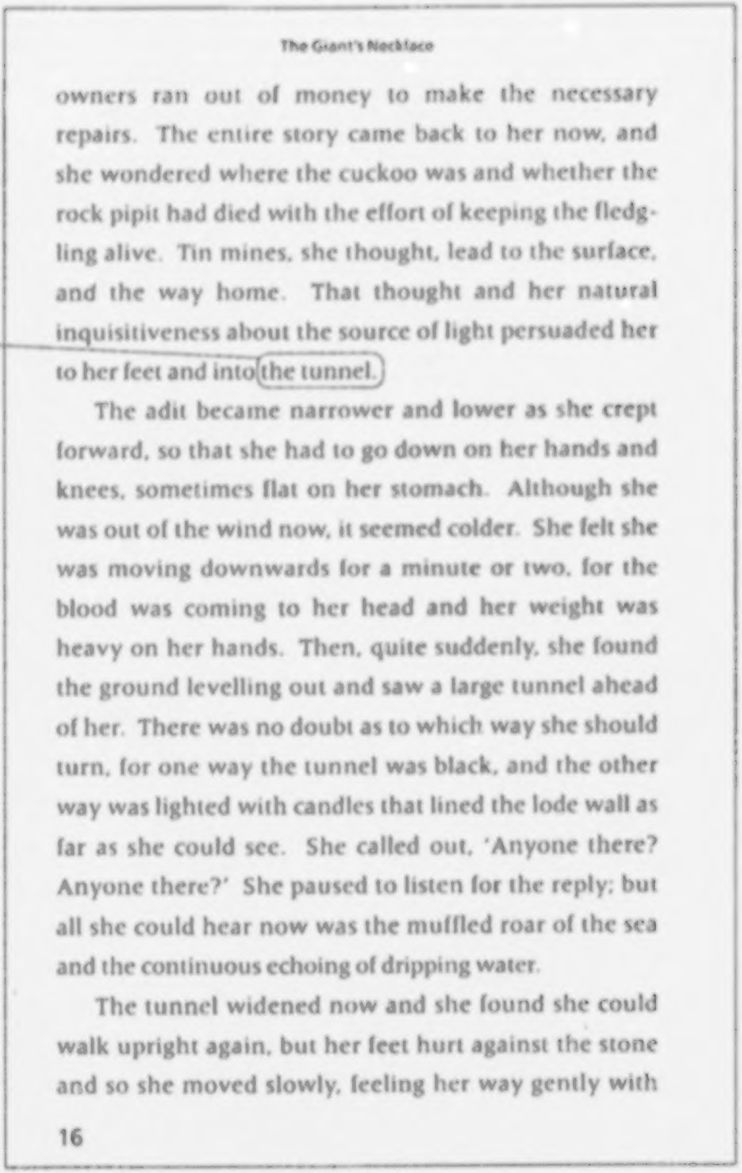
Refers back to last paragraph – the entrance to the cave has been sealed up.

Most likely nouns, because of sentence structure. People/things/animals/places? Definitely to do with tin mines. Read on for more clues.

Must be some sort of hole if it has been walled up. Sounds like a cave, if sea can get in it. Probably the entrance to the cave in last paragraph. Maybe entrance to a mine?



The Giant's Necklace

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16

Adit = some kind of tunnel or mine entrance.

'Tea looks cold again,' one of them said gruffly. ''Tis always cold. I'm sure she makes it wi' cold water.'

'Oh stop your moaning, Father,' said the other, a younger voice, Cherry felt. 'She does her best. She's five little ones to look after and precious little to do it on. She does her best. You mustn't keep on at her so. It upsets her. She does her best.'

'So she does, lad, so she does. And so for that matter do I, but that don't stop her moaning at me and it'll not stop me moaning at her. If we didn't moan at each other, lad, we'd have precious little else to talk about, and that's a fact. She expects it of me, lad, and I expects it of her.'

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Old-fashioned language

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'So she does, lad, so she does. And so for that matter do I, but that don't stop her moaning at me and it'll not stop me moaning at her. If we didn't moan at each other, lad, we'd have precious little else to talk about, and that's a fact. She expects it of me, lad, and I expects it of her.'

They are father and son sharing a drink they've brought with them – maybe to work?

'Excuse me,' Cherry said tentatively. She felt she had eavesdropped for long enough. She approached them slowly. 'Excuse me, but I've got a bit lost. I climbed the cliff, you see, 'cos I was cut off from the Cove. I was trying to get back, but I couldn't and I saw this light and so I climbed up. I want to get home and I wondered if you could help me get to the top?'

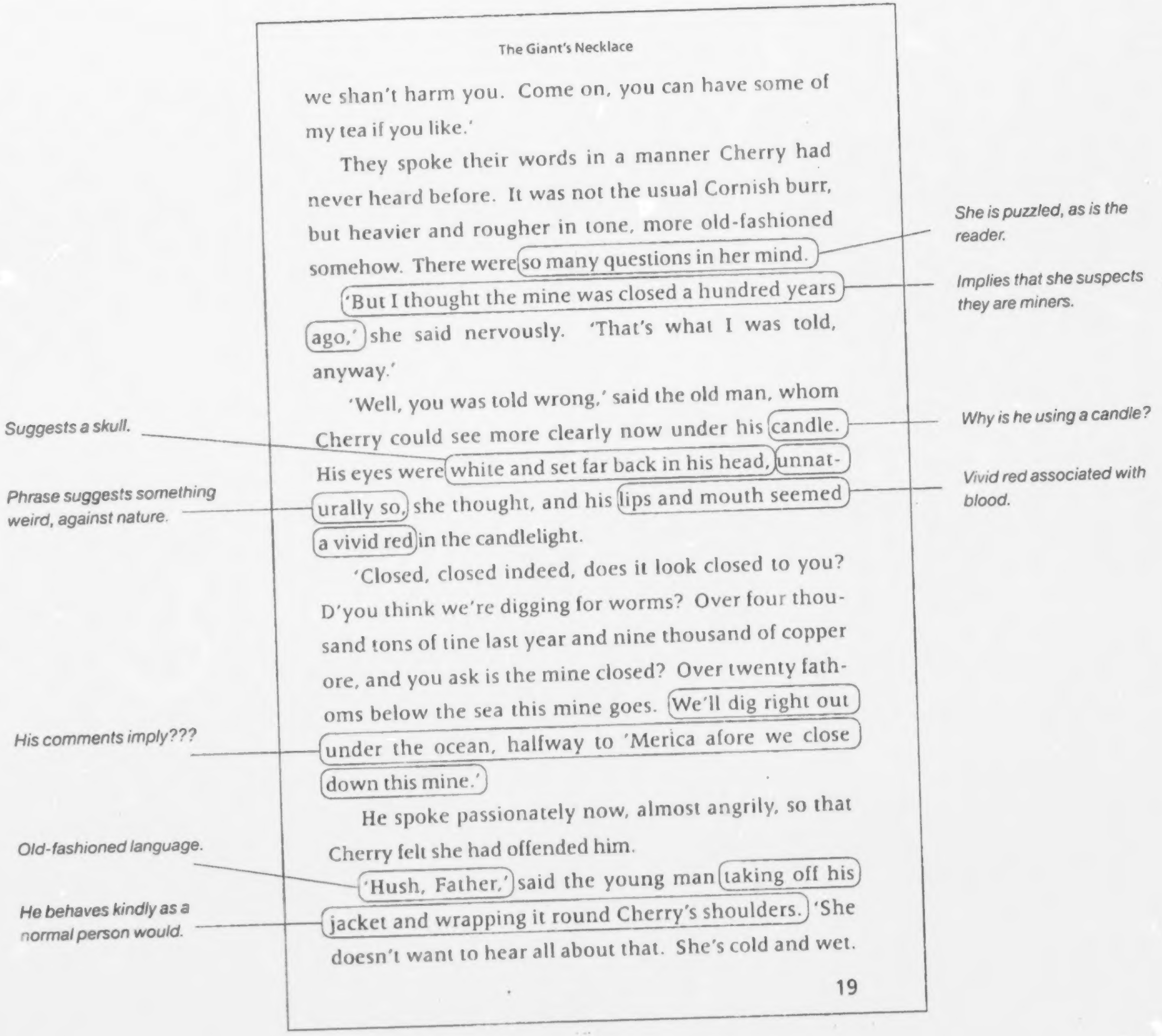
'Top?' said the older one, peering into the dark. 'Come closer, lad, where we can see you.'

'She's not a lad, Father. Are you blind? Can you not see 'tis a filly. 'Tis a young filly, all wet through from the sea. Come,' the young man said, standing up and beckoning Cherry in. 'Don't be afeared, little girl,

Rarely used in modern speech.

Old-fashioned language.

Old-fashioned language.



The Giant's Necklace

we shan't harm you. Come on, you can have some of my tea if you like.'

They spoke their words in a manner Cherry had never heard before. It was not the usual Cornish burr, but heavier and rougher in tone, more old-fashioned somehow. There were so many questions in her mind.

'But I thought the mine was closed a hundred years ago,' she said nervously. 'That's what I was told, anyway.'

'Well, you was told wrong,' said the old man, whom Cherry could see more clearly now under his candle. His eyes were white and set far back in his head, unnaturally so, she thought, and his lips and mouth seemed a vivid red in the candlelight.

'Closed, closed indeed, does it look closed to you? D'you think we're digging for worms? Over four thousand tons of tine last year and nine thousand of copper ore, and you ask is the mine closed? Over twenty fathoms below the sea this mine goes. We'll dig right out under the ocean, halfway to 'Merica afore we close down this mine.'

He spoke passionately now, almost angrily, so that Cherry felt she had offended him.

'Hush, Father,' said the young man taking off his jacket and wrapping it round Cherry's shoulders. 'She doesn't want to hear all about that. She's cold and wet.

19

She is puzzled, as is the reader.

Implies that she suspects they are miners.

Why is he using a candle?

Vivid red associated with blood.

Suggests a skull.

Phrase suggests something weird, against nature.

His comments imply???

Old-fashioned language.

He behaves kindly as a normal person would.

Can't you see? Now let's make a little fire to warm her through. She's shivered right through to her bones. You can see she is.'

'They all are,' said the old tinner pulling himself to his feet. 'They all are.' And he shuffled past her into the dark. 'I'll fetch the wood,' he muttered, and then added, 'for all the good it'll do.'

Phrases add to air of mystery. Who are they?

'What does he mean?' Cherry asked the young man, for whom she felt an instant liking. 'What did he mean by that?'

She is more puzzled, as are the readers.

'Oh pay him no heed, little girl,' he said. 'He's an old man now and tired of the mine. We're both tired of it, but we're proud of it see, and we've nowhere else to go, nothing else to do.'

Old-fashioned language.

Raises more questions for the reader. Adds to sense of unreality.

He had a kind voice that was reassuring to Cherry. He seemed somehow to know the questions she wanted to ask, for he answered them now without her ever asking.

'Sit down by me while you listen, girl,' he said.

'Father will make a fire to warm you and I shall tell you how we come to be here. You won't be afeared now, will you?'

Cherry looked up into his face which was younger than she had expected from his voice; but like his father's, the eyes seemed sad and deep set, yet they smiled at her gently and she smiled back.

'That's my girl. It was a new mine this, promising, everyone said. The best tin in Cornwall and that means the best tin in the world. 1865 it started up and they were looking for tinners, and so Father found a cottage down by Treveal and came to work here. I was already fourteen, so I joined him down the mine. We prospered and the mine prospered, to start with. Mother and the little children had full bellies and there was talk of sinking a fresh shaft. Times were good and promised to be better.'

Cherry sat transfixed as the story of the disaster unfolded. She heard how they had been trapped by a fall of rock, about how they had worked to pull them away, but behind every rock was another rock and another rock. She heard how they had never even heard any sound of rescue. They had died, he said, in two days or so because the air was bad and because there was too little of it.

'Father has never accepted it; he still thinks he's alive, that he goes home to Mother and the little children each evening. But he's dead, just like me. I can't tell him though, for he'd not understand and it would break his heart if he ever knew.'

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'Father has never accepted it; he still thinks he's alive, that he goes home to Mother and the little children each evening. But he's dead, just like me. I can't tell him though, for he'd not understand and it would break his heart if he ever knew.'

'So you aren't real. I'm just imagining all this. You're just a dream.'

'No dream, my girl,' said the young man laughing

A story within a story.

Tin miners, to dig out the tin from underground rocks.

Old enough to work in 1865.

Confirms they are both tin miners.

They died in the mine when it collapsed.

It is possible to be dead, but still think you are alive.

They are both dead really.

She saw as she came round the corner by the cottage that there was a long blue Land Rover parked in the lane, bristling with aerials. *'Coastguard'* she read on the side. As she came down the steps she noted that the back door of the cottage was open and she could hear voices inside. She stole in on tiptoe. The kitchen was full of uniformed men drinking tea, and around the table sat her family, dejection and despair etched on every face. They hadn't seen her yet. One of the uniformed men had put down his cup and was speaking. His voice was low and hushed.

'You're sure the towel is hers, no doubts about it?'

Cherry's mother shook her head.

'It's her towel,' she said quietly, 'and they are her shells. She must have put them up there, must have been the last thing she did.'

Cherry saw her shells spread out on the open towel and stifled a shout of joy.

'We have to say,' he went on. 'We have to say then, most regrettably, that the chances of finding your daughter alive now are very slim. It seems she must have tried to climb the cliff to escape the

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heavy seas and fallen in. We've scoured the cliff top for miles in both directions and covered the entire beach, and there's no sign of her. She must have been washed out to sea. We must conclude that she is missing. We have to presume that she is drowned.'

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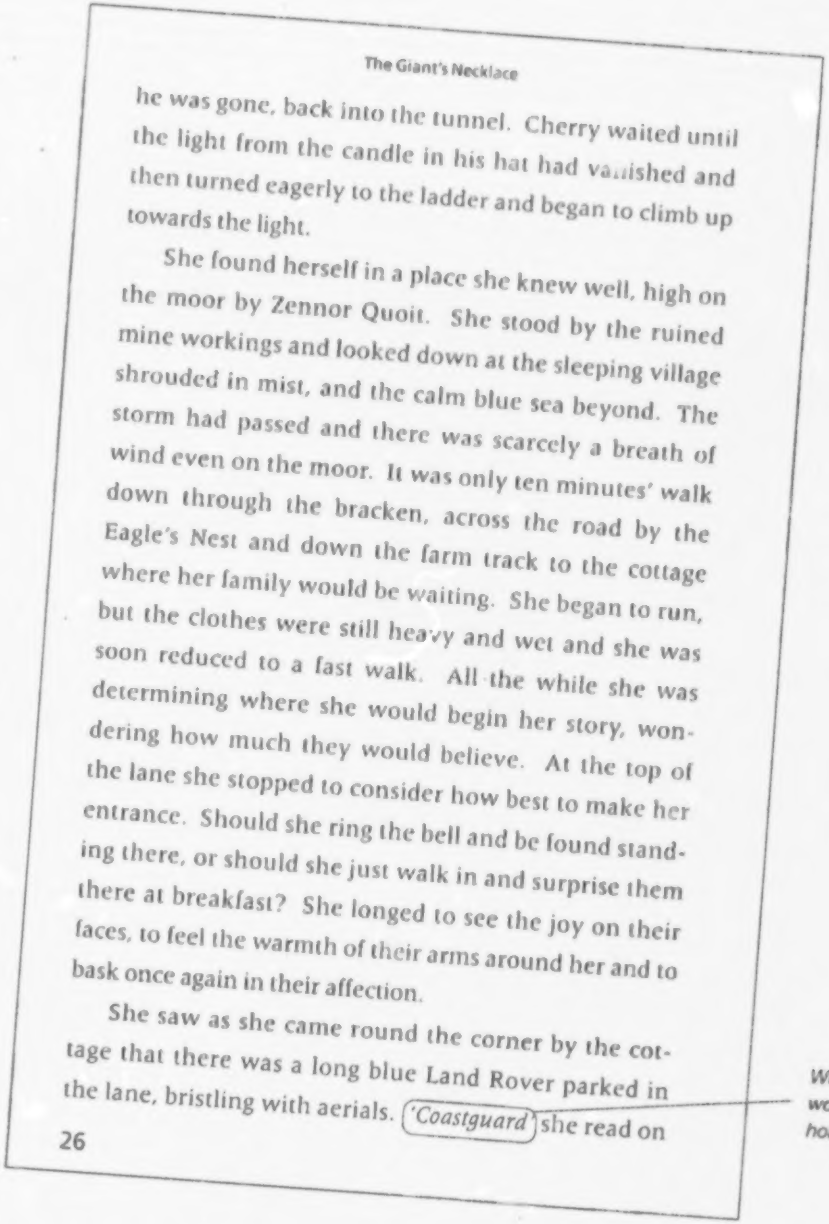
Resource sheet 2k

Annotations for page 26



The Giant's Necklace

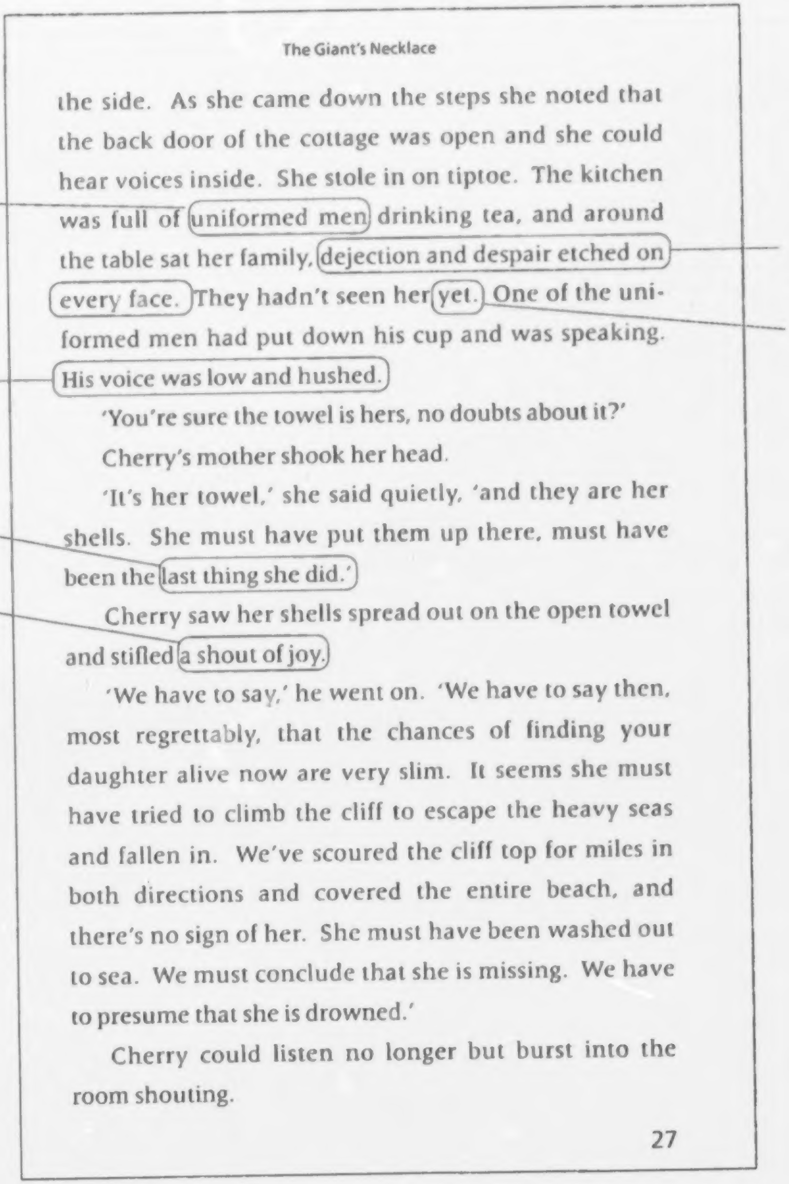
he was gone, back into the tunnel. Cherry waited until the light from the candle in his hat had vanished and then turned eagerly to the ladder and began to climb up towards the light.

She found herself in a place she knew well, high on the moor by Zennor Quoit. She stood by the ruined mine workings and looked down at the sleeping village shrouded in mist, and the calm blue sea beyond. The storm had passed and there was scarcely a breath of wind even on the moor. It was only ten minutes' walk down through the bracken, across the road by the Eagle's Nest and down the farm track to the cottage where her family would be waiting. She began to run, but the clothes were still heavy and wet and she was soon reduced to a fast walk. All the while she was determining where she would begin her story, wondering how much they would believe. At the top of the lane she stopped to consider how best to make her entrance. Should she ring the bell and be found standing there, or should she just walk in and surprise them there at breakfast? She longed to see the joy on their faces, to feel the warmth of their arms around her and to bask once again in their affection.

She saw as she came round the corner by the cottage that there was a long blue Land Rover parked in the lane, bristling with aerials. 'Coastguard' she read on

26

What is a Coastguard? Why would he be at Cherry's house?



the side. As she came down the steps she noted that the back door of the cottage was open and she could hear voices inside. She stole in on tiptoe. The kitchen was full of uniformed men drinking tea, and around the table sat her family, dejection and despair etched on every face. They hadn't seen her yet. One of the uniformed men had put down his cup and was speaking. His voice was low and hushed.

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'We have to say,' he went on. 'We have to say then, most regrettably, that the chances of finding your daughter alive now are very slim. It seems she must have tried to climb the cliff to escape the heavy seas and fallen in. We've scoured the cliff top for miles in both directions and covered the entire beach, and there's no sign of her. She must have been washed out to sea. We must conclude that she is missing. We have to presume that she is drowned.'

Cherry could listen no longer but burst into the room shouting.

Who could they be? What uniform?

What is the effect of this image? Why do they look like this?

Implies they will see her soon.

Why do people use low hushed voices? What does this suggest?

Her mother thinks she has died.

Cherry thinks she will get to finish her necklace.

When Cherry says . . .	She is implying . . .
2. They'll be out looking for me. Your light saved my life.	
4. You've saved lots of people.	

When the young miner says . . .	He is implying . . .
1. No one can harm you, not now.	
3. S'pose you'll want to see your family again?	
5. You can see them but they can't see you. That's the worst of it.	

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When Cherry says …	She is implying …
2. They'll be out looking for me. Your light saved my life.	I nearly died, but I'm alive.
4. You've saved lots of people.	Like you saved my life.

When the young miner says …	He is implying …
1. No one can harm you, not now.	Not now you're dead.
3. S'pose you'll want to see your family again?	I understand that you still care about them, even though you're dead.
5. You can see them but they can't see you. That's the worst of it.	You will find out how upsetting this is when it happens to you.

Overview of 'The giant's necklace'

Where?	In the kitchen at the cottage	On the beach	On the cliff	In the cave/tin mine	Back at the cottage
What time of day/night?	In the morning after breakfast	In the afternoon	At night	At night	Early next morning

Lesson notes for days 6, 7 and 8 Transforming part of 'The giant's necklace' into a playscript

Day 6

Shared text work – reading and speaking and listening

- Explain that you are going to take a section of the short story you have been working on and turn it into a playscript.
- Create two lists, headed 'Features of narratives' and 'Features of playscripts'. Ask the children to discuss with talk partners and note down as many features as they can for each list. Take feedback, discuss and agree. The 'Features of playscripts' can become a checklist to be added to and used later by the children for reference. Use Resource sheet 3a for your reference.
- Remind the children that in a play, everything has to be conveyed to the reader or audience through what the characters say and do. There are no passages of description, or characters' thoughts.
- Discuss with the children that when adapting a story into a script, they need to identify the conversations in the story that will become the dialogue in the play, who spoke the words and how the words were spoken, and other text in the story that may be used or adapted into stage directions for the actors. Point out that, occasionally, text in the story may have to be discarded in the playscript, or changed into extra dialogue: for example, descriptive passages.
- Demonstrate this process by using three different coloured highlighters and creating a key as follows: first colour to highlight words inside speech marks; second colour to highlight who spoke, and how they spoke; third colour to highlight other text. Start with the section of the story beginning 'Tea looks cold again . . .' (page 18 of 'The giant's necklace') up to 'She approached them slowly.' Explain your reasons for choosing each colour, i.e. how you identified which kind of text it is.

Independent work

- Ask the children to work through this part of the story, continuing the process of highlighting, and thinking carefully about each phrase in the text and what function it is performing.
- Ask them to text mark any points where they had difficulty in coming to a decision.

Plenary

- Identify points of difficulty, scribe alternatives and discuss which is preferable.

Day 7

Shared text work – reading, writing and sentence level

- Referring back to the checklist of playscript features, remind pupils of the layout of a play, showing examples if possible. (N.B. It is advisable not to use plays with a narrator, as this confuses the issue of moving the action along through speech and dialogue alone.)
- Use demonstration-writing to transform the first few paragraphs of the highlighted part of the story into playscript (from 'Tea looks cold . . .'). Explain as you go along the decisions you are making about layout, the conversion of some verbs and adverbs into stage directions, and the cutting of sections that relate to the characters' thoughts or feelings. Use Resource sheet 3b for your reference.
- Ask the children to monitor what you are writing against the checklist of key features.

Independent work – reading, writing and sentence level

- Ask the children to carry on from where you stopped, converting their highlighted narratives into playscripts.
- Remind them to use the checklist for reference.

Plenary

- Ask children to share how they tackled parts of the text where speech was mixed in with information about who spoke, and their thoughts or feelings, i.e. all three coloured highlighters were used. For example, how did they convert the following:

  'What does he mean?' Cherry asked the young man, for whom she felt an instant liking. 'What did he mean by that?'

Day 8

Shared text work – speaking and listening, writing, sentence and word level

- Remove the checklist from view, and ask children in pairs to note down as many key features of playscripts as they can. Display the checklist. Recap on how to incorporate stage directions, based on the work done so far.
- Tell the children that up to now, they have been able to concentrate on applying the conventions of playscript to existing content, because they have been using someone else's story. Explain that today they are going to create their own playscript by inventing some content, and writing it according to playscript conventions.
- Remind the children that in the story the younger miner led Cherry to the way out of the mine, then returned to his father. Ask them to imagine what conversations the two men might have had after Cherry had gone. Collect a few ideas, e.g. the younger one may have wondered aloud if Cherry would come back; they might have talked about the storm that brought her there and about other storms they remembered; the old man might have talked about his daughter Martha; they might have shared some food.
- Ask the children to discuss their ideas in pairs, and take some feedback so that there is a variety of suggestions to choose from.
- Choose one of the options and use teacher scribing to compose a few lines of dialogue, using and encouraging the children to use oral rehearsal before committing ideas to writing.

Independent work – writing, sentence and word level

- Ask the children to compose a short scene of dialogue, either continuing from the shared text you scribed, or using their own ideas.
- Remind them to refer regularly to the checklist to ensure that they are applying the conventions correctly.

Plenary

- Hear a couple of volunteers' scenes, then ask children to swap scripts with a partner and check each other's work against the checklist.

Checklist of key features of playscripts

- No speech marks.
- Each person's speech starts on a new line.
- Character's name in the left-hand margin denotes who is speaking.
- The setting is briefly described at the beginning of the scene.
- Stage directions for the actors, explaining how the characters say their lines, or any actions they make while saying those lines, are in brackets after the character's name, e.g.

Wizard (waving his wand threateningly):	**I'm warning you!**
Witch (sneering):	As if I care!

- Movements by the characters, including exits and entrances, are written on separate lines, often in italics, and in the present tense, e.g.

The wizard grabs his hat and rushes out, followed by the frog.

- Plays are usually divided into a number of scenes. If there is a change of time or place, a new scene is needed.

Resource sheet 3b
Annotations for converting narrative to playscript

No speech marks

Story text contracted into stage direction.

Old man (gruffly): Tea looks cold again. 'Tis always cold. I'm sure she makes it wi' cold water.

Younger man: Oh stop your moaning Father. She does her best. She's five little ones to look after and precious little to do it on. She does her best. You mustn't keep on at her so. It upsets her. She does her best.

Old man: So she does, lad, so she does. And for that matter so do I, but that don't stop her moaning at me and it'll not stop me moaning at her. If we didn't moan at each other, lad, we'd have precious little else to talk about, and that's a fact. She expects it of me, lad, and I expects it of her.

Story text converted into stage direction.

Cherry approaches them slowly.

"She felt she had…" has been cut. (character's feelings)

Cherry (tentatively): Excuse me, but I've got a bit lost. I climbed the cliff, you see, 'cos I was cut off from the Cove. I was trying to get back, but I couldn't and I saw this light and so I climbed up. I want to get home and I wondered if you could help me get to the top?

Story text converted into a stage direction.

Old man peers towards her voice.

Old man: Top? Come closer, lad, where we can see you.

Younger man: She's not a lad, Father. Are you blind? Can you not see 'tis a filly. 'Tis a young filly, all wet through from the sea.

Story text converted into stage direction and inserted into the middle of a character's speech.

He stands up and beckons Cherry in.

Come, don't be afeard, little girl, we shan't harm you. Come on, you can have some of my tea if you like.

Cherry (nervously): But I thought the mine was closed a hundred years ago. That's what I was told, anyway.

Story text converted into a stage direction, with some text cut.

Old man (becoming angry): Well you was told wrong. Closed, closed indeed, does it look closed to you? D'you think we're digging for worms? Over four thousand tons of tin last year and nine thousand of copper ore, and you ask is the mine closed? Over twenty fathoms below the sea this mine goes. We'll dig right out under the ocean, halfway to 'Merica afore we close down this mine.

The younger man takes off his jacket and wraps it round Cherry's shoulders.

Lesson notes for 'Freddie Pilcher' by Pie Corbett

Day 9

Shared text work – reading, sentence and word level and speaking and listening

- Display enlarged copy/OHT of the story (Resource sheet 4a), with only the opening paragraph visible. Ask the children to read it, then to jot down as many ideas, questions and thoughts as they can about these two sentences. Use Resource sheet 4c (annotated copy of the story) for your reference.
- Share initial responses, discuss some of the questions raised, and possible answers.
- Give out copies of the story (Resource sheet 4b) to the children so that they can text mark. Read up to 'Through the bottom of a milk bottle' aloud, demonstrating for the children how to interrogate the text, and how they can deduce and infer from a limited amount of information.
- Model for the children ways to underline, circle or in other ways mark a text, and make notes and comments in the margins.
- Use paired talk to explore some of the questions.
- Ask the children to read and text mark the next two paragraphs, take some feedback, then read aloud to the end, using Resource sheet 4c for your reference.

Independent work – reading, writing, sentence and word level

- Give the children a copy of Resource sheet 4d 'Questions about "Freddie Pilcher"'.
- Explain that for question 1, in order to summarise information in the text, they will need to skim read, looking for and marking any evidence of what Freddie looks like. For question 2, which asks them to predict, they will need to refer to the notes they and you have made in shared reading, before they make their predictions.
- You may wish some children to complete their independent work on OHT so that it can be shared with the class, if this is appropriate and is part of your usual practice.

Extended plenary

- Share children's responses, drawing out in the discussion successful ways of writing concisely, e.g. there is no need to incorporate the question into the answer.
- Highlight the need for conditional verbs in answers which predict possible future events, e.g. *might, could, may, would,* etc. and suitable connectives, e.g. *It is likely that, perhaps, possibly, maybe, it could be that,* etc.

From **'Freddie Pilcher'** by **Pie Corbett**

Grandma Pugh sized the baby up like a pig at the cattle market. There was a pause and then she pronounced.

'He's got nice long legs.' She smacked her lips together in approval. But then she frowned and leaned forwards. Everyone waited anxiously. The baby had opened his eyes and was staring up at her from his cot. 'But that squint won't do!' she declared firmly, turning her back on him and tut-tutting.

That had been Freddie Pilcher's first meeting with Grandma Pugh. Since then, ten years had passed. Much to his grandmother's satisfaction, his legs had not let her original pronouncement down. She had been correct. The boy was a regular beanpole.

Grandma Pugh had also been correct about his eyesight. At first, he had worn glasses. The lenses were so thick that it was like looking at the world through the bottom of a milk bottle.

When he was old enough Freddie had been to hospital to have an operation. Now he no longer squinted. He still wore glasses. Without them, he was like a fish out of water. His mother had to fix his glasses to his ears with sticking plaster; otherwise he kept losing them. And as she kept saying, they might be National Health but that

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wasn't the point. Freddie not only had poor eyesight, but he was also clumsy.

Freddie did not really seem suited to schoolwork. But there was one thing that he was good at and it was all on account of the length of his legs. His grandma had been right to be proud of him. He could jump.

Freddie was the best jumper in school. Not only could he leap the furthest but also the highest. At break-times, he entertained the little ones by leaping over the school wall into Mrs Hobson's garden and then rapidly vaulting back. She had been up to see the Head Teacher several times because somebody had been trampling on her vegetables.

It was badgers, Freddie suggested, when quizzed by Miss Harpy – definitely badgers. His dad had terrible problems with badgers. Only last week he had lost two rows of carrots. Freddie had woken one night and heard them rampaging through the garden, a whole herd of them. They rooted up the lawn, dug up the vegetables and crunched up the snails like boiled sweets. Terrible things, badgers. All the other children nodded their heads sagely. There was a moment's pause in class three as everyone pondered on the dreadful damage that badgers could do.

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Deduce whose mother she is from surname. (Freddie's mum's.)

What are cattle? What happens at a cattle market? Why has the author chosen this sim..e?

'Pronounced' makes her seem important. Why is everyone anxious? Her opinion matters.

Suggests she might eat him!

Meaning? Reread previous sentence: to do with eyes?

Phrase with two meanings, literal and figurative.

Can deduce his age.

What is the effect of this simile? How does it help us to picture Freddie?

Contributes to picture of Freddie.

Meaning? Refers to glasses that he kept losing, which were free.

What does this idiomatic phrase mean? What does it suggest about Grandma P?

Why is a pig at the cattle market? Suggests baby is an oddity.

Can deduce Freddie was a baby.

a regular = just like a

Meaning? Look within word at 'pole'. Connects back to 'his legs', so probably to do with his height.

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Freddie not only had poor eyesight, but he was also clumsy.

Contributes to picture of Freddie.

Freddie did not really seem suited to schoolwork. But there was one thing that he was good at and it was all on account of the length of his legs. His grandma had been right to be proud of him. He could jump.

Short sentence for effect.

Freddie was the best jumper in school. Not only could he leap the furthest but also the highest. At break-times, he entertained the little ones by leaping over the school wall into Mrs Hobson's garden and then rapidly vaulting back. She had been up to see the Head Teacher several times because somebody had been trampling on her vegetables.

Specific verbs have cumulative effect.

It was badgers, Freddie suggested, when quizzed by Miss Harpy – definitely badgers. His dad had terrible problems with badgers. Only last week he had lost two rows of carrots. Freddie had woken one night and heard them rampaging through the garden, a whole herd of them. They rooted up the lawn, dug up the vegetables and crunched up the snails like boiled sweets. Terrible things, badgers. All the other children nodded their heads sagely. There was a moment's pause in class three as everyone pondered on the dreadful damage that badgers could do.

Economical phrase: can deduce he is suspected of causing the damage and is being questioned.

What does this name suggest? Harpy = mythical female beast.

Meaning? Something had destroyed vegetable plot.

Words chosen for effect. Suggest wild dangerous destructive beasts.

Why do they support Freddie?

Meaning? Two meanings: a herb and a wise person. Sagely = wisely.

Meaning? Verb that looks like 'wonder' – happens during a pause, so can deduce it is something one does silently.

Summarise what we have found out about Freddie as a person.

1. He is not clever at school.
2. He can jump amazingly.
3. He can make up convincing lies, blaming the damage to Mrs H's garden on badgers.
4. Other children like him: they all supported his badger story and no one told on him.

Questions about ‘Freddie Pilcher’

1. Use the information from the story to write a brief description in your own words of Freddie Pilcher's physical appearance.
2. This is the opening chapter of a book. From what you have read so far, speculate on what might happen in other chapters. You will need to bear in mind what you have found out about Freddie and any other characters that have appeared.

Lesson notes for 'Meatpie on the Masham Road' by Pie Corbett

Day 10

Shared text work – reading, sentence and word level and speaking and listening

- Distribute copies of the story to individuals (Resource sheet 5b) and display an enlarged/OHT copy (Resource sheet 5a) to annotate with the class.
- Read the story, using the sample questions and comments on Resource sheet 5c as prompts. Model for the children how to text mark key words, phrases, sentences and passages for closer scrutiny.
- Demonstrate writing brief comments or notes in the margins, and encourage the children to make their own notes. Use paired talk to explore some of the questions.
- Ask the children to read and text mark occasional paragraphs independently, and take some feedback.

Independent work – reading, writing, sentence and word level

- Give the children a copy of Resource sheet 5d 'Questions about 'Meatpie on the Masham Road'.
- Tell them that when they tackle questions 1, 2 and 3, they must first find the quotes and text mark them in their copy of the story so they can re-read them in context, before they answer the questions.

Extended plenary

- Share children's answers to the four questions, drawing out in the discussion the need to be very clear about exactly what the question is asking, and strategies for answering.

From **'Meatpie on the Masham Road'**
by **Pie Corbett**

'It's a tortoise, I tell you, it's a tortoise.' There we were, tearing towards Masham and I saw this tortoise, making its way up the side of the road. At first, I couldn't believe it. We shot past so quickly. But I knew that I had seen it. Its little head poking out as it ambled along.

Honestly, my dad never believes anything I say. Take for instance the time that I saw a UFO in Mrs Carter's garden. Well, I wasn't to know that it was her new satellite dish, was I?

Anyone would think that I exaggerated. Next thing, he'll need glasses. I mean there it was, plain as a plum pudding. Well, as plain as a tortoise can be – and he just whizzes by without a care in the world.

'Will you sit still and stop distracting me. If you carry on like that we'll have a crash.' You see – he's getting grumpy now. The next thing, he'll be threatening to stop the car and leave me by the side of the road.

© Pie Corbett 2002

'But if we don't go back, she'll be squashed!' I was pleading by now. 'I tell you it was a tortoise and it's in great peril.'

'Nonsense, it must have been a brick or something. What do you think a tortoise is doing at the side of a busy road?'

'Well, it's not out shopping,' I snapped back. 'It's in mortal danger Dad, and you've got to do something. I mean if we don't go back it'll be just like murder!'

It took all of ten miles with me pleading and begging. I would have gone down on bended knees but in the back of a Vauxhall that's not too easy. Give him his due, Dad came off at the next roundabout, went all the way round it and drove back slowly along the other side of the road so we could look out of the window.

'There it is. I told you.'

'Steady on there,' grunted Dad.

We pulled over onto the verge. Dad wouldn't let me get out of the car. He said that I might get excitable and put off passing motorists. I could see him bending down and picking something up. A moment later he was coming back.

'You're right,' he said as he clambered back into the car. Under his jacket he had a tortoise.

'Here, you hold it, while I drive.'

So, I sat in the back of the car holding the tortoise. It kept quite still and felt rather cold. At first I wondered if the shock of seeing Dad had been too much for it. (Well, you should see him . . .)

I could feel its claws. The shell was criss-crossed like a noughts and crosses game in shades of brown. It looked as if it had been dragged through several hedges backwards.

'I don't think that this tortoise has had a good time,' I muttered.

Dad didn't reply. He turned up the car heater and drove towards home.

'Lord alone knows what your Mother will say,' was his only comment.

From **'Meatpie on the Masham Road'**
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'Nonsense, it must have been a brick or something. What do you think a tortoise is doing at the side of a busy road?'

© Pie Corbett 2002

'Well, it's not out shopping,' I snapped back. 'It's in mortal danger Dad, and you've got to do something. I mean if we don't go back it'll be just like murder!'

It took all of ten miles with me pleading and begging. I would have gone down on bended knees but in the back of a Vauxhall that's not too easy. Give him his due, Dad came off at the next roundabout, went all the way round it and drove back slowly along the other side of the road so we could look out of the window.

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'You're right,' he said as he clambered back into the car. Under his jacket he had a tortoise.

'Here, you hold it, while I drive.'

So, I sat in the back of the car holding the tortoise. It kept quite still and felt rather cold. At first I wondered if the shock of seeing Dad had been too much for it. (Well, you should see him . . .)

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I could feel its claws. The shell was criss-crossed like a noughts and crosses game in shades of brown. It looked as if it had been dragged through several hedges backwards.

'I don't think that this tortoise has had a good time,' I muttered.

Dad didn't reply. He turned up the car heater and drove towards home.

'Lord alone knows what your Mother will say,' was his only comment.

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Resource sheet 5c
Annotations for Meatpie on the Masham Road

From **'Meatpie on the Masham Road'**
by **Pie Corbett**

Who are 'we'? Read on to find out.

'It's a tortoise, I tell you, it's a tortoise.'

There we were, tearing towards Masham and I saw this tortoise, making its way up the side of the road. At first, I couldn't believe it. We shot past so quickly. But I knew that I had seen it. Its little head poking out as it ambled along.

Contrast two verbs.

Effect of word = pace of tortoise. If unsure of meaning, try to work out from context, prior knowledge.

Honestly, my dad never believes anything I say. Take for instance the time that I saw a UFO in Mrs Carter's garden. Well, I wasn't to know that it was her new satellite dish, was I?

Informal, chatty style.

Anyone would think that I exaggerated. Next thing, he'll need glasses. I mean there it was, plain as a plum pudding. Well, as plain as a tortoise can be – and he just whizzes by without a care in the world.

What does it add to our picture of the child?

'Will you sit still and stop distracting me. If you carry on like that we'll have a crash.' You see – he's getting grumpy now. The next thing, he'll be threatening to stop the car and leave me by the side of the road.

Informal, chatty style.

This suggests he has done this in the past. What does it add to our picture of the child?

'But if we don't go back, she'll be squashed!' I was pleading by now. 'I tell you it was a tortoise and it's in great peril.'

'Nonsense, it must have been a brick or something. What do you think a tortoise is doing at the side of a busy road?'

BEST COPY AVAILABLE

What is the effect of this sentence? How does it contribute to the style?

'Well, it's not out shopping,' I snapped back. 'It's in mortal danger Dad, and you've got to do something. I mean if we don't go back it'll be just like murder!'

It took all of ten miles with me pleading and begging. I would have gone down on bended knees but in the back of a Vauxhall that's not too easy. Give him his due, Dad came off at the next roundabout, went all the way round it and drove back slowly along the other side of the road so we could look out of the window.

'There it is. I told you.'

'Steady on there,' grunted Dad.

What is the image we get from these words and why is it effective?

We pulled over onto the verge. Dad wouldn't let me get out of the car. He said that I might get excitable and put off passing motorists. I could see him bending down and picking something up. A moment later he was coming back.

'You're right,' he said as he clambered back into the car. Under his jacket he had a tortoise.

'Here, you hold it, while I drive.'

What does this phrase imply?

So, I sat in the back of the car holding the tortoise. It kept quite still and felt rather cold. At first I wondered if the shock of seeing Dad had been too much for it. (Well, you should see him . . .)

I could feel its claws. The shell was criss-crossed like a noughts and crosses game in shades of brown. It looked as if it had been dragged through several hedges backwards.

'I don't think that this tortoise has had a good time,' I muttered.

Explain what you think the author means by these words.

Dad didn't reply. He turned up the car heater and drove towards home.

'Lord alone knows what your Mother will say,' was his only comment.

Questions about 'Meatpie on the Masham Road'

1. *'It's in great peril'* *'it's in mortal danger'* *'it'll be just like murder!'*
   Explain as fully as you can a) why you think the narrator uses these words and b) what they tell us about the narrator.
2. *'Give him his due, Dad came off at the next roundabout, went all the way round it and drove slowly back down the other side of the road.'*
   What does this tell us about Dad?
   Find and copy another example of Dad's behaviour that shows a similar response.
3. *'Lord alone knows what your Mother will say,'* was his only comment.
   What impression of the narrator's mum do we form from reading these words?
4. Is 'Meatpie on the Masham Road' a good title for this story? Give your reasons.

Narrative Writing Unit

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Introduction

Preparation for this unit

Prior to teaching this unit, it would be helpful for teachers to be familiar with the mark scheme for the 2003 Key Stage 2 writing test. *Changes to assessment 2003: sample material for Key Stages 1 and 2* has been sent to all schools as a booklet and is also on the QCA website with some additional sample material **www.qca.org.uk/ca/tests/2003sample.**

The assessment focuses in the 2003 mark scheme are drawn together under strands: sentence construction and punctuation, text structure and organisation, composition and effect. These are the elements of writing covered by the word, sentence and text level objectives in the NLS *Framework for teaching.*

Sentence construction and punctuation

- vary sentences for clarity, purpose and effect
- write with technical accuracy of syntax and punctuation in phrases, clauses and sentences

Text structure and organisation

- organise and present whole texts effectively, sequencing and structuring information, ideas and events
- construct paragraphs and use cohesion within and between paragraphs

Composition and effect

- write imaginative, interesting and thoughtful texts
- produce texts which are appropriate to task, reader and purpose

The two word-level focuses are

- select appropriate and effective vocabulary
- use correct spelling

The vocabulary focus is assessed through all the three strands and the spelling focus is assessed through a separate spelling test.

Changes to assessment 2003: guidance for teachers (KS2 English) has also been sent to all schools. In order to understand the mark scheme, this booklet suggests

- comparing the 2002 sample materials with test papers from previous years
- using a script of a longer writing task in the sample materials on the website, cutting up the annotated notes and matching them to the appropriate places in the script, e.g. the narrative prompt *A New World* would be particularly helpful as preparation for this unit
- applying the strands from the mark scheme to the scripts
- giving the children a sample longer task using a prompt from the website, e.g. *A New World,* and marking a selection of the stories with a colleague using the 2003 mark scheme.

The unit

In this narrative unit, the resources for analysing texts and for demonstrating writing have been annotated under the three strand headings: sentence construction and punctuation, text structure and organisation, composition and effect. The unit extends children's understanding of effective narrative writing by analysing and writing each of the five parts of a narrative text: *opening, build-up, dilemma, events* and *resolution/ending* and supporting the children in writing their own narrative. While analysing the text and participating in demonstration lessons the children will learn how to construct sentences and paragraphs to achieve the effects needed to interest the reader. In the plenary, the teacher will have the opportunity to respond to the children's writing with the three assessment strands in mind.

During the first two weeks of the unit, two days will be spent on each element of narrative as shown:

Day	Teaching/learning	Element of narrative
1	Read and analyse text	opening
2	Apply this knowledge in demonstration and independent writing	
3	Read and analyse text	build-up
4	Apply this knowledge in demonstration and independent writing	
5	Read and analyse text	dilemma
6	Apply this knowledge in demonstration and independent writing	
7	Read and analyse text	events
8	Apply this knowledge in demonstration and independent writing	
9	Read and analyse text	resolution and ending
10	Apply this knowledge in demonstration and independent writing	

The third week of the unit is an opportunity for children to write some aspects of narrative such as setting and characterisation in more detail.

Resources

The resources for weeks 1 and 2 include lesson notes for the first two days of the unit, general material on narrative structure, texts for analysis and texts to use to demonstrate writing. All the texts are annotated to show the effective features of the texts. These are notes for the teacher to use as support during the analysis of the text with the children and as points to bring out during demonstration-writing. (There is an alternative set of materials in *Year 6 Planning Exemplification 1 2001–2002* in the publications section on **www.standards.dfes/literacy**.)

Resources for week 3 of the unit include a number of shorter texts for analysis and demonstration-writing as well as two pieces of writing by children for assessment purposes.

Resource sheets	Purpose
1	Lesson notes for days 1 and 2
2	Narrative framework for writing. This shows the five typical stages in narrative writing and could be enlarged as a poster.
3	Examples of types of narrative. This shows the variations within the five narrative stages.
4	Checklists for effective narrative writing. These are intended for teacher reference only. Children should extract the features of effective narrative writing from the texts they analyse and compile their own classroom checklist with the teacher. The teacher can refer to Resource sheet 4 to ensure that the children have found all the features.
5a–e	OHTs of story in five parts: *Mac's short adventure*
6a–e	*Mac's short adventure* in five parts, annotated to show the effective features of narrative writing under three strand headings: sentence construction and punctuation, text structure and organisation, composition and effect. Some words which might be difficult to spell are also identified.
7	Planning frame for *Bloddon's adventure*
8a–e	Story for demonstration-writing, *Bloddon's adventure*, in five parts, annotated with the effective features which can be identified by the teacher as he/she is writing the story with the children. Some words which might be difficult to spell are also identified.
9a–d	Children's writing for assessment
10a–b	Writing a character
11	Writing a character
12a–b	Writing a character
13a–b	Writing a setting
14a–e	Writing an action story

Word level work

Word level teaching and learning is incorporated into the work on analysis of text (e.g. meaning and spelling of connectives) and into shared, guided and independent writing. However, focused spelling, like mental maths, needs concentrated daily attention so that writing words correctly with a fluent hand is automatic and children's cognitive capacity is released to attend to the content and form of their writing. Ten minutes at the beginning of the literacy hour every day can be spent on sharpening up children's spelling knowledge.

The Booster Lessons for 2002–2003 contain a revision programme for spelling and can be downloaded from **www.standards.dfes.gov.uk/literacy** from January 2003.

Framework objectives

Weeks 1 and 2

Year 6 Term 1

Text

7. to plan quickly and effectively the plot, characters and structure of their own narrative writing;

Sentence

1. to revise from Y5:
   - re-expressing sentences in a different order;
4. to investigate connecting words and phrases:
   - collect examples from reading and thesauruses;
   - study how points are typically connected in different kinds of text;
   - classify useful examples for different kinds of text – for example, by position (*besides, nearby, by*); sequence (*firstly, secondly . . .*); logic (*therefore, so, consequently*);
   - identify connectives which have multiple purposes (e.g. *on, under, besides*);
5. to form complex sentences through, e.g.:
   - using different connecting devices;
   - reading back complex sentences for clarity of meaning, and adjusting as necessary;
   - evaluating which links work best;
   - exploring how meaning is affected by the sequence and structure of clauses;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
   - building up spelling by syllabic parts, using known prefixes, suffixes and common letter strings;
   - applying knowledge of spelling rules and exceptions;
   - building words from other known words, and from awareness of the meaning or derivations of words;
   - using dictionaries and IT spell-checks;
   - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);
4. revise and extend work on spelling patterns for unstressed vowels in polysyllabic words from Year 5 term 3;
6. to investigate meanings and spellings of connectives: *therefore, notwithstanding, furthermore*, etc.; link to sentence level work on connectives;

Week 3

Year 6 Term 2

Text

10. to use different genres as models to write, e.g. short extracts, sequels, additional episodes, alternative endings, using appropriate conventions, language;

Sentence

13. to revise work on complex sentences:
    - identifying main clauses;
    - ways of connecting clauses;
    - constructing complex sentences;
    - appropriate use of punctuation;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
   - building up spelling by syllabic parts, using known prefixes, suffixes and common letter strings;
   - applying knowledge of spelling rules and exceptions;
   - building words from other known words, and from awareness of the meaning or derivations of words;
   - using dictionaries and IT spell-checks;
   - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Narrative writing: unit plan for weeks 1 and 2

Week	Day	Shared text and sentence level	Guided reading/writing	Independent work	Plenary
1	1	Shared reading: analyse and annotate two examples/create checklist **Opening – introducing characters**		Working in pairs, analyse the openings of other short stories and extend the checklist	Children contribute to the class checklist of features of effective openings
	2	Shared writing – teacher demonstration using checklist **Opening – introducing characters**		Working independently, apply the checklist to write an opening	Children's work is evaluated against the checklist and the three writing strands (see Introduction)
	3	Shared reading: analyse and annotate two examples/create checklist **Build-up – establishing setting**		Working in small groups, analyse the build-up and setting of other short stories and extend the checklist	Contribute to the class checklist – build-ups
	4	Shared writing – teacher demonstration using checklist **Build-up – establishing setting**		Working individually, apply the checklist to build a story	Work evaluated against checklist
	5	Shared reading: analyse and annotate two examples/create checklist **Dilemma**		Working in pairs, analyse the dilemma of other short stories and extend the checklist	Contribute to the class checklist – dilemma
2	6	Shared writing – teacher demonstration using checklist **Dilemma**		Working individually, apply the checklist to create a dilemma	Work evaluated against checklist
	7	Shared reading: analyse and annotate two examples/create checklist **Reaction – events**		Working in pairs, analyse the reaction/events of other short stories and extend the checklist	Contribute to the class checklist – reactions
	8	Shared writing – teacher demonstration using checklist **Reaction – events**		Working individually, apply the checklist relate the events	Work evaluated against checklist
	9	Shared reading: analyse and annotate two examples/create checklist **Resolution and ending**		Working in small groups, analyse the resolution and ending of other short stories and extend the checklist	Contribute to the class checklist – resolutions
	10	Shared writing – teacher demonstration using checklist **Resolution and ending**		Working individually, apply the checklist to resolve/end a story	Work evaluated against checklist

Narrative writing: unit plan for week 3

Day	Shared text and sentence level	Guided	Independent work	Plenary
1	**Shared reading** Read and assess short descriptions of an incident written by two children (Resource sheets 9a to 9d). Discuss the effective and less effective features. Set a fresh imaginary incident to describe succinctly during independent time.		Write a brief clear description of the incident.	Assess a child's writing against the key features discussed in shared session.
2	**Shared reading and writing** Analyse and annotate character description (Resource sheets 10a and 10b). Create web to support character creation (Resource sheet 11). Demonstrate writing part of description (Resource sheets 12a and 12b). Discuss key features of effective character description.		Think of an imaginary character and write a description, using character web as support.	In pairs, assess each other's work with reference to earlier discussions in shared session.
3	**Shared reading and writing** Analyse and annotate beginning of a setting (Resource sheets 13a and 13b). Demonstrate writing the rest of the setting (Resource sheet 13b). Discuss key features of effective settings.		Choose a setting and compose own story opening based on an effective setting.	Assess a child's writing against the key features discussed in shared session.
4	**Shared reading and writing** Analyse and annotate the beginning of an action story (Resource sheets 14a and 14b). Demonstrate writing the rest of the story's opening (Resource sheet 14b). Discuss key features of effective action openings.		Write own action opening to a story.	In pairs, assess each other's work against the key features discussed in shared session.
5	**Shared reading and writing** Remind pupils of action opening of Jude story, then quickly read the ending (Resource sheet 14c). Read aloud the beginning of the middle section of the story (Resource sheet 14d) then demonstrate writing the rest of this middle part of Jude's adventure (Resource sheets 14d and 14e).		Create an alternative middle section to Jude's story, that would fit with the opening and the ending.	Reflect on the week's learning, summarising the different types of writing and the key features of each.

Resources

Lesson notes for week 1, days 1 and 2

Day 1

Shared reading – analysis of opening

- Tell the children that they will be writing an adventure story over the next two weeks. Briefly remind them of the five elements of a simple problem/resolution narrative – opening, build-up, dilemma, events, resolution. It is a good idea to have these words prominently displayed (Resource sheet 2). Tell them that you will be investigating examples of each element, reading as writers, and then you will show them how to write each element before they have a go themselves.
- Ask the children what types of opening they know (dialogue, setting, question, warning, dramatic, etc.) and what they know about writing good openings to stories. List some of the criteria they offer in a checklist, e.g. draw the reader into the story quickly, begin to build up the main character, use an early hook to catch the reader's interest. Explain that many openings will combine several aspects.
- Put up an enlarged text of opening paragraph of a story, e.g. *The Subtle Knife* by Philip Pullman (Scholastic, 1997), the second book in his fantasy adventure trilogy. Discuss what it hints at, how it draws the reader in and how there are the elements of plot, character and setting interwoven in the introductory paragraph. Add to the checklist if necessary.
- Repeat with the opening of *Mac's short adventure* (Resource sheet 5a). Discuss this opening (see Resource sheet 6a) and then review the criteria which 'grab the reader' (see Resource sheet 4).
- Discuss how the characters are introduced and how the author portrays character, e.g. through what they say and do, viewed through the eyes of an onlooker. Begin to create a list of criteria for effective characterisation.

Independent work

Give the children more examples of openings to analyse in pairs. These could be taken from guided reading books and this would provide some differentiation. Ask the children to categorise the openings and be ready to explain the strategies the writer uses to show character.

Plenary

- Complete the list of criteria from any new points the children have decided from the independent activity.
- Ask the children to discuss with their partners the type of openings they like best and the one they would like to try.
- Show the children the planning frame for the quest story you will be beginning the following day (Resource sheet 7). Explain how the basis for this sort of story is losing something, as in Mac's adventure, or deciding to go off and discover something. In this story the dwarfs need a herb and someone has to go off into the wilds to find it. The plot aims towards an ending in which the characters in the story find what they are looking for. So our job as writers is to get the characters off on their journey, give them an interesting time and get them back again safe and sound! To make it a good read, the reader needs to be able to visualise the characters and the setting as the plot develops. In this story the dwarf takes his pet with him, loses the map, is rescued and gets home with the herb.
- Ask them to think about their own idea for an adventure that involves two friends going to find something and write down their ideas in a planning frame before tomorrow.

Day 2

Shared writing – demonstration

- Display the planning frame for the story, *Bloddon's adventure* (Resource sheet 7). Tell the children that you are going to write the beginning of the story for them today and complete it over the next two weeks.
- Using the notes on Resource sheet 8a, demonstrate how to write the opening by introducing the characters, establishing a setting and getting the plot moving quickly. Explain what you are doing while you are doing it – or ask the children why they think you are doing it! Ask them to look at the checklist to see which techniques you are using. (The *Grammar for writing* video shows a Year 6 teacher doing this – time code 1:16:11.)
- Tell the children that they will be writing the opening of their own story in independent time. Give them two or three minutes to show their partner, and talk about, their plans for an adventure story that involves two friends going to find something.

Independent/guided work

- Ask the children to choose one of the sorts of openings they thought was particularly effective and write one or two paragraphs to start the story off. They should establish the characters by referring to the checklist. They must also remember to give an idea of the setting and get the story moving as the examples showed. Ask one or two children to write theirs on overhead transparency so that it can be shared with the class in the plenary session.
- Before the end of the session, allow the children to share their work with their response partners and allow time for individual checking.

Plenary

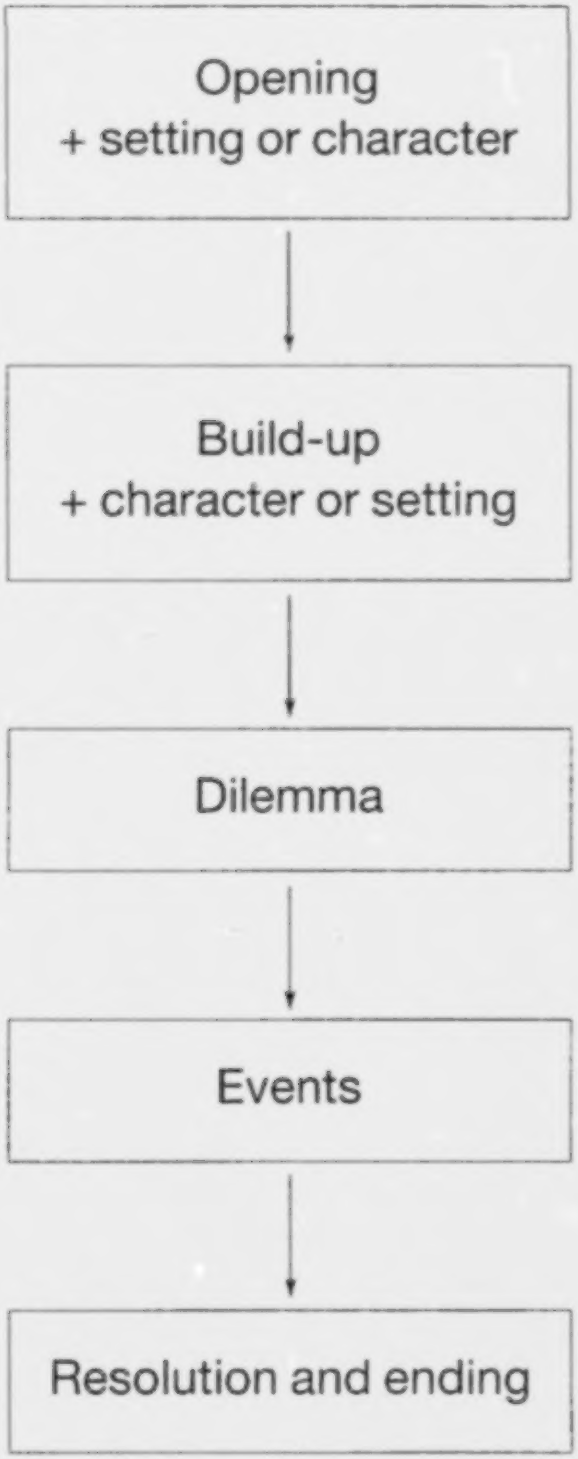
Discuss the opening paragraphs written on the transparencies. Ask the children to identify the features of effective writing. Identify appropriate use of connectives. It is important to deal with positive aspects of the writing before suggestions are given for possible improvement.

Continuing the unit

Days 3 and 4 follow the same pattern. In shared writing on day 3, analyse the next part of *Mac's short adventure* (build-up). During independent time, ask the children to analyse the next part of a story they started to analyse on day 1. On day 4, demonstrate the second part (the build-up) of *Bloddon's adventure*. In independent time, ask the children to continue writing the second part of their own stories.

Continue in the same way through days 5/6, 7/8 and 9/10. Some sections of *Bloddon's adventure* might be too long to demonstration-write in front of the children so write up the first part of the section in advance and discuss the features of this before continuing to demonstrate the rest.

Narrative framework for writing



Opening
+ setting or character

Build-up
+ character or setting

Dilemma

Events

Resolution and ending

Examples of types of narrative

	Quest	**Suspense**	**Warning**
OPENING	Task established – to find something. Begin establishing characters/setting	Introduces characters/setting; story gets going	Warning not to do something, e.g. do not play by the canal. Begin establishing characters/setting
BUILD-UP	Establishes setting/characters. Characters set off and overcome obstacles *en route*	Establishes setting/characters. Characters start to do something – all appears to be going well	Establishes setting/characters. Characters start to do something – and get tempted, e.g. they make their way to the canal
DILEMMA	Options: • can't find it • can't get in • get trapped • get chased	Suspense section – something starts to happen	Do the thing they have been warned not to do, e.g. play by the canal
EVENTS	Struggle and overcome each problem	Options: • they run, and possibly get chased • they investigate and get close	Struggle to save themselves from the anticipated consequence, e.g. one falls in
RESOLUTION and ENDING	Arrive back at start – task accomplished. Final comment	Options: • nothing after all • chasing/fighting off something • finding something unexpected Final comment	Succeed in getting away, surviving, e.g. friend drags the other one out Final comment probably from the person who gave initial warning, e.g. Mum who finds them soaking wet

Checklists for effective narrative writing

1. Opening/setting scene or introducing characters

Some possible options for opening a story 'to grab the reader'

- using dialogue, e.g. a warning given by one character to another
- asking the reader a question
- describing some strange behaviour of one of the characters
- using a dramatic exclamation (Help!) or dramatic event
- introducing something intriguing

Techniques for introducing characters

- using an interesting name
- limiting description on how the character feels, e.g. sad, lonely, angry or what they are, e.g. bossy, shy
- relying on portraying character through action and dialogue
- using powerful verbs to show how a character feels and behaves, e.g. muttered, ambled
- giving the thoughts and reactions of other characters
- revealing the characters' own thoughts and ideas

2. Build-up/creating setting

- making the characters do something
- using detail based on sense impressions – what can be seen, heard, smelt, touched or tasted
- basing settings on known places plus some invented detail
- using real or invented names to bring places alive – to help to make the setting more real and more believable
- creating atmosphere, e.g. what is hidden, what is dangerous, what looks unusual, what is out of place
- using the weather, time of day and season as well as place
- lulling the reader into a false sense of security that all is well

3. Dilemma

- introducing a problem
- using 'empty' words, e.g. 'someone' to create suspense
- using short sentences to be dramatic
- strengthening nouns and verbs rather than adding adjectives and adverbs
- employing suspense words such as 'suddenly', 'without warning'
- drawing the reader in by asking a question
- occasionally breaking the sentence rule by using a fragment to emphasise a point, e.g. 'Silence!'
- varying sentence openings by sometimes starting with an adverb, e.g. 'Carefully'; a prepositional phrase, e.g. 'At the end of the street'; a subordinate clause, e.g. 'Although she was tired, Vanya . . . ' or 'Swinging his stick in the air, he . . . '
- delaying the revealing of the 'monster' by shadows, sounds, etc.
- using ominous sounds, darkness or cold to build the tension

4. Reaction/events

- building on many of the techniques already used in the earlier part of the story
- varying sentences structures by using longer sentence to get a rhythm going to describe the increasing tension as events unfold
- using alliteration and short sentences to portray sounds within the action
- using metaphor and simile to help paint the scene and describe the feelings of the characters
- introducing further possible complications, using connecting words and phrases such as 'unfortunately . . . ' or 'what he hadn't noticed was . . . '

5. Resolution and ending

Techniques for resolving the dilemma

- allowing help to arrive in an unexpected form, such as 'It was at that moment that . . . '
- making the character(s) do something unexpected
- showing that the problem/dilemma was only in the characters' minds and not real
- allowing the character some extra effort to overcome the problem
- only resolving a part of the dilemma so the characters learn a lesson for the future

Some possible options for closing a story

- making a comment about the resolution
- using dialogue – a comment from one of the characters
- using a question
- making a mysterious remark
- telling the reader to remember or do something
- showing how a character has changed
- using one word or an exclamation
- avoiding clichés such as 'The end' or 'They all lived happily ever after' unless it is a fabrication of a traditional story
- reflecting on events and perhaps providing a moral
- allowing the main character to think aloud
- introducing an element of mystery, e.g. 'Vanya would never know how lucky she was that . . . '
- looking to the future
- revisiting where the story began

Mac's Short Adventure

Winston watched rain pelt down the window panes in icy cold needles. He sighed.

"This is just typical! School holidays and it rains!"

His younger sister, Hannah, didn't answer and carried on rolling around the floor with Grandma's dog, Mac, barking excitedly at her ankles.

A moment later, a key turned in the latch, the door opened and 16-year-old Sophie, headphones glued as usual to her ears, bounded upstairs shouting as she went, "Stay at the door, Trace, right."

Mac certainly needed no second chance and was out of the lounge and into the garden before Hannah could get to her feet.

"You idiot, Sophe!" Winston yelled pointlessly at the retreating figure. "We're supposed to keep him in. He doesn't know his way around this end of town."

Grabbing two coats, Hannah joined her brother on the step, just in time to see the black and white dog squeeze through an impossibly small gap in the hedge and start an easy amble up the road.

"No time to leave a note to Mum," Winston decided, taking charge. "Let's get him. The last thing Grandma needs to know when she's in hospital is that we've lost her dog. Blasted thing!" he added under his breath. "Tell Sophe," he ordered a surprised looking Tracey. "And tell her it's all her fault!"

Splashing through puddles, the two children rushed towards Mac. That was probably the worst thing to do because he decided they had come out to play a game. Wagging his tail vigorously and sending sprays of water onto the legs of a passer-by, he raced off towards the park.

"We'll get him," Hannah said confidently. "He's only got little legs."

"He's doing all right on them, though," Winston puffed, rounding the corner to see Mac turn down yet another street. "I just wish it would stop raining. My glasses are covered. I can't see properly."

Mac led his pursuers towards the gateway to the town park and set off at once towards the duck pond. He'd not had so much fun for years.

Winston and Hannah were close behind but cannoned round the corner straight into a woman pushing a pram.

"Watch where you're going," she yelled, stumbling but grabbing the handle.

"Sorry," they mumbled. Hannah got up and examined her cut knee. She looked as if she was going to cry.

"I can't see Mac any more," Winston announced when the woman had gone on her way. "I thought we'd catch up with him by the ducks."

A few minutes of racing along the sodden paths in the park, finally convinced the children that they had lost Mac. But they could not give up yet. Grandma. Winston was keen to keep trying. Hannah wanted to report him missing to the police. They both wished their Mum was with them. While arguing about the best course of action, they left the park and made their way up the High Street.

"We're never going to find him by ourselves," Hannah persisted. "I bet he's frightened now, poor little thing."

"I should hope he is!" Winston said, rather unkindly. "Look at the trouble he's put us to! Oh look," he yelled. "A bus! Come on! Let's go home and phone Mum." Before Hannah could argue, he had pulled his sister onto the bus and paid their fares.

Later, Hannah did try to tell him that she had said the bus was going the wrong way but by then it was much too late. They both realised they were going east instead of west, miles away from their own estate.

Hannah burst into tears. “I’m SO fed up,” she sobbed. “AND I’m cold. AND I’m scared because we’ll be in REAL trouble now. We’ve lost Mac!” Winston tried to cheer her up but he’d never been very good at that anyway! The bus turned a corner into a small estate of retirement bungalows.

“Oh look,” said Winston. “Grandma’s house. Oh –” and his voice trailed off as he gazed in amazement at a small, very wet and bedraggled black and white dog sitting on the doorstep, waiting patiently.

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The children tumbled off the bus at the next stop and charged back up the road.

"Mac!" shrieked Hannah, "we found you! You clever old thing. You came home."

"I suppose he cut along by the old canal," Winston said, "and that's how he got here so quickly. Poor Mac. He must miss Grandma. Let's get him home and dry him off."

They didn't have to wait long for another bus – this time going the right way – and were in the kitchen rubbing Mac dry when the phone rang. It was Grandma.

"They let me have the trolley phone by my bed," she explained. "I just had to ring and see if poor old Mac is alright. I'm so worried about him."

Winston and Hannah looked at each other. Winston shook his head. Hannah nodded.

"Oh you mustn't worry, Grandma," Hannah said brightly. "He's had a lovely day. No trouble at all!"

Sentence structure and punctuation

Commas separating names

Complex sentence containing short phrases and clauses to indicate Sophie's speed of movement. Clause, marked by commas, dropped into sentence to provide quick picture of Sophie

Vocabulary — verbs and adverbs — (shaded) chosen to describe actions precisely

Opening

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"This is just typical! School holidays and it rains!"

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"You idiot, Sophe!" Winston yelled pointlessly at the retreating figure. "We're supposed to keep him in. He doesn't know his way around this end of town."

Text structure and organisation

Story opening: setting
Such a boring setting suggests that something might be going to happen

Characters quickly established:
Winston by his words, and the two girls by their actions

Phrase connecting the two paragraphs

Plot gets under way. Dilemma introduced. Reason for problem

Composition and effect

Colloquial speech to portray character of teenager in a hurry commanding a close friend and to indicate the relationship of Winston with his sister.

Spelling

certainly – 'c' and 'ai'
doesn't – contraction of 'not'
answer – 'w'
excitedly – 'x' and 'c'

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Build-up – the chase

Grabbing two coats, Hannah joined her brother on the step, just in time to see the black and white dog squeeze through an impossibly small gap in the hedge and start an easy amble up the road.

"No time to leave a note to Mum," Winston decided, taking charge. "Let's get him. The last thing Grandma needs to know when she's in hospital is that we've lost her dog. Blasted thing!" he added under his breath. "Tell Sophe," he ordered a surprised looking Tracey. "And tell her it's all her fault!"

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"He's doing all right on them, though," Winston puffed, rounding the corner to see Mac turn down yet another street. "I just wish it would stop raining. My glasses are covered. I can't see properly."

Mac led his pursuers towards the gateway to the town park and set off at once towards the duck pond. He'd not had so much fun for years.

Sentence structure and punctuation

Subordinate clause opening sentence, reducing action to 3 succinct words to create effect of speed. Comma between clauses

Subordinate clause opening sentence for emphasis. Comma between clauses

Use of subordinate clause to relate two simultaneous actions. Comma between clauses

Vocabulary — verbs and adverbs — (shaded) chosen to describe actions precisely

Text structure and organisation

The plot has moved on without describing every small incident — reader knows Winston has followed the dog to the door

More information provided to indicate importance of the dog and heightens tension

Characters developed through their speech

Composition and effect

Reader's attention held by the chase.
Implicit, rather than overt, time-consuming references, to remind the reader of the unpleasant weather.
Overall impression of action built up through the vocabulary, e.g. raced, puffed, pursuers, vigorously, wagging

Spelling

worst – 'w' special relates *to word, worm, world, work*
though – in the 'ough' family
grabbing and *wagging* – double the consonant after a short vowel
pursued – 'ur'. Not to be confused with *persuade*
vigorously and *confidently* – polysyllabic words can be segmented; 'or' not 'our' even though *vigour* is spelled with a 'u'

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Dilemma

Winston and Hannah were close behind but cannoned round the corner straight into a woman pushing a pram.

"Watch where you're going," she yelled, stumbling but grabbing the handle.

"Sorry," they mumbled. Hannah got up and examined her cut knee. She looked as if she was going to cry.

"I can't see Mac any more," Winston announced when the woman had gone on her way. "I thought we'd catch up with him by the ducks."

A few minutes of racing along the sodden paths in the park, finally convinced the children that they had lost Mac. But they could not give up yet. Grandma. Winston was keen to keep trying. Hannah wanted to report him missing to the police. They both wished their Mum was with them. While arguing about the best course of action, they left the park and made their way up the High Street.

"We're never going to find him by ourselves," Hannah persisted. "I bet he's frightened now, poor little thing."

"I should hope he is!" Winston said, rather unkindly. "Look at the trouble he's put us to! Oh look," he yelled. "A bus! Come on! Let's go home and phone Mum." Before Hannah could argue, he had pulled his sister onto the bus and paid their fares.

Sentence structure and punctuation

Interrupts sentences with a single word — graphically emphasises the dilemma

Series of short sentences indicates a dialogue without using speech and following complex sentence shows simultaneous action — speech and change of setting

Vocabulary — verbs, adjectives and adverbs — (shaded) chosen to describe actions precisely

Sentence starts with a subordinate clause for emphasis

Text structure and organisation

Heightening the dilemma by creating an event which causes the children to lose sight of the dog — pram incident

Characters continue to develop

Composition and effect

Implicit, rather than overt, time-consuming references, to remind the reader of the unpleasant weather.

Spelling

grabbed and *slipped* – double the consonant after a short vowel

woman – 'wo' before the word *man*

straight – in the 'ight' family.

arguing – loses the 'e' before adding 'ing'

Sentence structure and punctuation

Use of comma to separate phrase containing additional information

Two-item list of actions of the dog separated by a comma — 'sitting on the doorstep, waiting patiently'

Events

Later, Hannah did try to tell him that she had said the bus was going the wrong way but by then it was much too late. They both realised they were going east instead of west, miles away from their own estate.

Hannah burst into tears. "I'm SO fed up," she sobbed. "AND I'm cold. AND I'm scared because we'll be in REAL trouble now. We've lost Mac!" Winston tried to cheer her up but he'd never been very good at that anyway! The bus turned a corner into a small estate of retirement bungalows.

"Oh look," said Winston. "Grandma's house. Oh –" and his voice trailed off as he gazed in amazement at a small, very wet and bedraggled black and white dog sitting on the doorstep, waiting patiently.

Text structure and organisation

Implies a conversation that was not written down

Dilemma worsens

Further character development

Composition and effect

Capitals to emphasise how Hannah speaks these words.

Spelling

too – double letter as opposed to *to* and *two*

patiently – 'tien'

Resolution and ending

The children tumbled off the bus at the next stop and charged back up the road.

"Mac!" shrieked Hannah, "we found you! You clever old thing. You came home."

"I suppose he cut along by the old canal," Winston said, "and that's how he got here so quickly. Poor Mac. He must miss Grandma. Let's get him home and dry him off."

They didn't have to wait long for another bus – this time going the right way – and were in the kitchen rubbing Mac dry when the phone rang. It was Grandma.

"They let me have the trolley phone by my bed," she explained. "I just had to ring and see if poor old Mac is alright. I'm so worried about him."

Winston and Hannah looked at each other. Winston shook his head. Hannah nodded.

"Oh you mustn't worry, Grandma," Hannah said brightly. "He's had a lovely day. No trouble at all!"

Sentence structure and punctuation

Vocabulary — verb — (shaded) chosen to describe actions precisely

Use of dashes instead of commas for emphasis

Short sentences creating effect of quick decision

Text structure and organisation

Dilemma resolves when the children collect the dog. The phone call at the end reinforces the relief felt by the children

Cuts out detail of return home — no need to spin this out — find satisfying conclusion i.e. phone call

Composition and effect

Adaptation

Simple plot builds by each section being set up by the previous one – cause and effect, e.g. it is wet and slippery and they can't see, so they bump into someone, have to apologise and therefore lose the dog. Coincidence is a traditional feature of narrative. Dog has gone back to its own house – so how does the author get the children there to find it? – they jump on the wrong bus.

Viewpoint

Simple narrative approach taken through narration and dialogue through which character development can be traced.

Style

Effects created through choice of vocabulary, sentence structure and variation.

Spelling

shrieked – 'ie'

rubbing and *nodded* – double the consonant after a short vowel

Planning frame for *Bloddon's adventure*

Opening
Bloddon (dwarf) offers to search for herb

Build-up
Bloddon sets off with pet

Dilemma
Bloddon loses map (falls in water?)

Events
An old man appears with a casket

Resolution and ending
Bloddon returns victorious with the herb

Sentence structure and punctuation

Opening sentence — dialogue, straight into the middle of the action

Short sentence evokes sense of silence across hall

Although not dialogue, these short sentences give the effect of lots of talking

Vocabulary — nouns and adjectives — (shaded) chosen to describe actions precisely

Subordinate clause to add pace to sentence suggesting Bloddon's hasty, impetuous behaviour

Opening

Bloddon's Adventure

"Stop talking, and listen!" shouted Tremdalf, shaking his bony fist at the assembled company of dwarfs. There was silence. "It's no use arguing among yourselves. We have to get that magic herb somehow. Terebron needs it to make his potions. The success of the whole war against the Orcs depends on it."

No-one disagreed. But who should go? The way was long and hard and success could not be guaranteed. The herb did not always flower. Everyone continued to tell his neighbour why he could not possibly be spared from his daily work. Then, into the clamour, a shrill voice sounded.

"I'll go! Let me get the herb!"

A laugh filled the cave, lit by a thousand blinking fireflies. "What! Bloddon! He couldn't find a piece of rofal in a paper bag!" More laughter. The little dwarf's face burned with shame, but he felt anger welling up inside too. He'd show them – and leaping to his feet he jumped forward and grabbed the map to the enchanted forest out of a surprised Tremdalf's hands.

Text structure and organisation

Fantasy setting established

Bloddon's character developed through others' behaviour to him and then through his own behaviour

Composition and effect

- Opening paragraph. Dialogue used to inform reader about the quest therefore limited information given and story gets off to a pacy start;
- Fantasy adventure reinforced in reader's mind by allusions to names in other fantasy stories, invented words and fantasy subjects, e.g. enchanted forests, potions;
- Alters a well known saying by one invented word to relate to the reader but maintain the fantasy.

Spelling

listen – 't', 'e'
laugh, laughter – 'au'
daughter – 'au'

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Build-up

That had been yesterday. Now, sweating under the heat of a punishing sun, his feet already sore and his shoulders aching from his rucksack, Bloddon began to regret his desire to be a hero.

"At least you came with me," he said to his pet poggle, Dif, loping happily at his side. "We can find the herb together." They plodded on all that day and the next, climbing mountains, crossing valleys and passing through small hamlets where dwarfs swarmed out to greet them – news of their quest having travelled ahead. Gifts of food and wine were pressed into Bloddon's hands and that second night, he and his faithful friend slept contentedly under a starry sky!

Sentence structure and punctuation

Vocabulary — adjectives and verbs — (shaded) chosen to describe actions precisely

Complex sentence to cover a lot of time and action quickly. This keeps the pace of the story without dwelling on the unimportant events

Passive voice puts emphasis on the gift rather than the giver

Text structure and organisation

Build-up — plot moved on quickly, by-passing preparations for the trip

Bloddon's character develops

Invented word reinforcing the fantasy

Composition and effect

Exclamation mark appeals to the reader to visualise the scene.

Spelling

ache, aching – 'e'

plodded – double the consonant after a short vowel before 'ed'

travelled – double an 'l' before 'ed'

faithful – only one 'l' *awful, spiteful, peaceful*. It doubles when 'ly' is added e.g. *faithfully*

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Sentence structure and punctuation

Short sentence indicates important stage in quest

'But' signals possible problem

Vocabulary (shaded) chosen to describe actions precisely

Complex sentences used to explain

Dilemma

It wasn't long before the adventurers reached the river which marked the boundary of the Dwarf lands with that of their neighbours. Bloddon consulted the map.

"I think we need to cross here," he told Dif. But Dif was already in the water, splashing his three tails with glee and sending multi-coloured fish into swirls of confusion.

"Come back, you stupid animal!" shouted Bloddon, in annoyance. Reaching out, he grabbed at the collar around the creature's neck but missed, stubbed his toe and slipped among the thick reeds at the water's edge.

"Oh, bother and blast!" he groaned. This was quite a bad curse for a well brought up little dwarf so you can see how upset he was! The map was sodden and, even as he lifted his hand out of the water, it began to disintegrate before his eyes. Now what were they to do?

"We'll never find the herb now," he wailed out loud. Dif looked alarmed and nuzzled up, trying to comfort his friend. But Bloddon was too upset to take any notice. "What a fool I was!" he continued. "Fancy thinking I could do such an important job." By now he had picked himself up and waded carefully to the other side with Dif following forlornly, all three tails trailing in the water. He was now in Arcedia. Ahead of him lay a network of paths and Bloddon knew that without the map he would never find his way through because they changed themselves around frequently to confuse travellers.

"Oh bother and blast!" he said again and burst into a full flood of noisy tears.

Text structure and organisation

Connective moves story on from sleeping to the journey

The characters of both travellers develop

Perpetuates fantasy

Composition and effect

Speaks directly to the reader in the second person.

Asks a question of the reader.

Spelling

grabbed, dropped, stubbed – double the consonant after a short vowel before 'ed'

already – one 'l' e.g. also, almost, altogether

confusion – 'sion'

Sentence structure and punctuation

Old man announced in short sentence and described in complex sentence

Vocabulary (shaded) chosen to describe actions precisely

Use of commas to separate opening adverb from subordinate clause and main clause. (Could play around with order of the parts here to compare effectiveness e.g. suggest The young dwarf opened it gingerly not knowing what to expect. And then move it around to get best effect.)

Composition and effect

Picks up ideas from other fantasies with which the reader may be familiar.

Events

He cried until he had no more tears left to cry and sat on the small hillock, stubby arms wrapped around even stubbier legs, sighing deeply. Suddenly, he was aware that a shadow had blocked out the sun. Looking up he saw the strangest old man. He wore a long black cloak, decorated with stars that moved around the material on their own and he held a casket of gold carefully in front of him.

"Ahh, I've found you!" said a thin, feeble voice. "We heard you were in trouble. Lost the map, did you?"

Bloddon stared in astonishment. "Who . . ." he began.

"Who am I?" the old man interrupted brightly. "Your lucky saviour, that's who! Tremdalf sent an owl to let us know you were on your way. Afraid you'd get into difficulties apparently! Lucky I came along. We need you to succeed in your war against the Orcs." His face clouded over. "They've done some terrible things in these lands. Here. Take this." The old man handed Bloddon the golden casket. Gingerly, not knowing what to expect, the young dwarf opened it. Inside, lay the herb, glowing with power and magic.

Bloddon smiled and opened his mouth to speak.

Text structure and organisation

Link to previous paragraph

Perpetuates the fantasy

Spelling

material – 'al'
difficulties – plural 'y', 'ies'
succeed – 'c' 'ee'

Sentence structure and punctuation

Manner of speech creates pace and sense of urgency

Vocabulary – verbs – (shaded) chosen to describe actions precisely

Truncated sentence – 'He was' is implied: creates sense of relief

Repetition to build up celebratory effect – evocative of 'three cheers for . . .'

Resolution and ending

"No time, boy, no time, you need to get home." His wand swished around the spot, sparks flew and colours intertwined, encircling Bloddon and making him feel very dizzy. When it settled down – he was home! Back in the cave!

The assembled dwarfs cheered when they saw him – and cheered even harder when they realised that he'd been successful. The herb was sent off to Terebron and Bloddon – well he didn't actually tell anyone that he'd had a bit of help with his quest. He rather enjoyed being a hero for a change!

Text structure and organisation

Ending doesn't contain unnecessary explanatory dialogue to hold up the pace

Link back to earlier comment about regrets about going

Composition and effect

Adaptation

- In order to write a short story, economies are made by unfolding the plot and developing the characters through both the narration and the dialogue. The reader is expected to infer action and character from both, including the passing and condensing of time, indicated by connecting phrases such as *That had been yesterday,* and summary narrative, e.g. *They plodded on all that day and the next.*
- At one point the author appeals directly to the reader.

Viewpoint

- Author develops the characters through their action, reaction and dialogue but also through the narrator describing what the character think, e.g. *He rather enjoyed being a hero for a change*

Style

- Allusion to other texts through transformation of some names, e.g. *Tremdalf*
- Use of traditional devices and content of quest stories, e.g. bravado, accidents, hostile countryside, potions, black cloaks, creatures with multiple tails.

Spelling

colour – 'our'
successful – relate to succeed. only one 'l' *awful, faithful, peaceful.* It doubles when 'ly' is added e.g. *successfully*

This has been the most incredible day of my life. As I was doing my homework I heard this strange noise so I rushed straight to the window and I couldn't believe what I had seen. It was shining like mad in my eyes. I could hardly see it. The strange thing was shaped like an oval. I was trying to turn my head but my eyes were glued on to the spaceship. The glowing bright lights made me put my arms over my head it was also making an ear piercing sound as it was heading towards my garden the sound was getting louder as it came nearer and nearer.

Sentence structure and punctuation

Connective phrase but should be a comma after 'homework'

Variety of sentence length

Powerful verb conveys sense of being overpowered

Text organisation and punctuation

What 'it' is — not yet revealed to reader

Full stop needed here

Needs full stop or connective here

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Composition and effect

Opening sentence creates sense of expectation. Mundane, safe activity interrupted by frightening attack on the senses. Ends on a threatening note to engage reader.

I had an electrifying experience earlier today when I saw a spaceship, an alien spaceship can you believe it. It landed just outside Mr Jackson's farm. Me and my dad went up there for some eggs and there it was – ***a spaceship!!*** Mr Jackson didn't see it because he was out but when he got back he fainted. It looked as if it had been damaged my dad said because he's an engineer, but this is different it's an alien spaceship. The police came to the scene and cleared it up. They thought it was part of a plane crash but me and my dad knew better. When we got home I told my mum but she got the better of us and convinced my dad he was seeing things but I knew my theory was the truth.

Sentence structure and punctuation

Effective adjective

Complex sentence. Connective phrase 'when I' = economical writing

Repeat of 'spaceship' for emphasis and to create excitement

My dad and I

Use of connective phrase

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Text organisation and punctuation

Might be more effective if it was a separate sentence addressing reader (with a question mark)

Variety of punctuation used for effect

Tense confusion — probably caused by element of dialogue (underlined) not developed or in speech marks

This could be different paragraph

Could have a full stop to create final sentence for impact

Composition and effect

Addresses reader directly to engage them. Lack of description of spaceship, or explanation of how they alone knew what it was, weakens purpose of describing an incident succinctly. A number of ideas here which could have been developed, e.g. the damage.

From *Why the Whales Came*

by Michael Morpurgo (Egmont Publishers), pages 4 and 5.

The little I saw of the Birdman was enough to convince me that all the stories we heard about him must be true. He was more like an owl, a flitting creature of the dark, the dawn and the dusk. He would be seen outside only rarely in the daylight, perhaps out in his rowing boat around the island or sitting high on his cart; and even in the hottest summers he would always wear a black cape over his shoulders and a pointed sou'wester on his head. From a distance you could hear him talking loudly to himself in a strange, unearthly monotone. Maybe it was not to himself that he talked but to the kittiwake that sat always on his shoulder or to the black jack donkey that pulled his cart wherever he went, or maybe it was to the great woolly dog with the greying muzzle that loped along beside him. The Birdman went everywhere barefoot, even in winter, a stooped black figure that lurched as he walked, one step always shorter than the other. And wherever he went he would be surrounded by a flock of screaming seagulls that circled and floated above him, tirelessly vigilant, almost as if they were protecting him. He rarely spoke to anyone, indeed he scarcely even looked at anyone.

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Sentence structure and punctuation

Simile, amplified by adjectival phrase marked off by comma

Comma separating off clause

Semicolon to separate two related main clauses

Connective phrase

Comma between adjectives slows pace of sentence

Adjectival phrase — economical writing

Adverbial phrase — economical writing

The little I saw of the Birdman was enough to convince me that all the stories we heard about him must be true. He was more like an owl, a flitting creature of the dark, the dawn and the dusk. He would be seen outside only rarely in the daylight, perhaps out in his rowing boat around the island or sitting high on his cart; and even in the hottest summers he would always wear a black cape over his shoulders and a pointed sou'wester on his head. From a distance you could hear him talking loudly to himself in a strange, unearthly monotone. Maybe it was not to himself that he talked but to the kittiwake that sat always on his shoulder or to the black jack donkey that pulled his cart wherever he went, or maybe it was to the great woolly dog with the greying muzzle that loped along beside him. The Birdman went everywhere barefoot, even in winter, a stooped black figure that lurched as he walked, one step always shorter than the other. And wherever he went he would be surrounded by a flock of screaming seagulls that circled and floated above him, tirelessly vigilant, almost as if they were protecting him. He rarely spoke to anyone, indeed he scarcely even looked at anyone.

Text organisation and punctuation

Character first heard about, then seen far away, then heard, then seen slightly closer. Reinforces idea of his remoteness

Use of 'and' to begin sentence suggests something strange or unusual will be revealed

Single paragraph builds up cumulative effect of description

Composition and effect

Comparisons and associations with animals create a distinctive picture.

Alliteration (dark, dawn, dusk) and repetition (maybe . . . maybe) give a poetic feel. Inversion of usual sentence construction ('it was not to himself') adds to literary effect.

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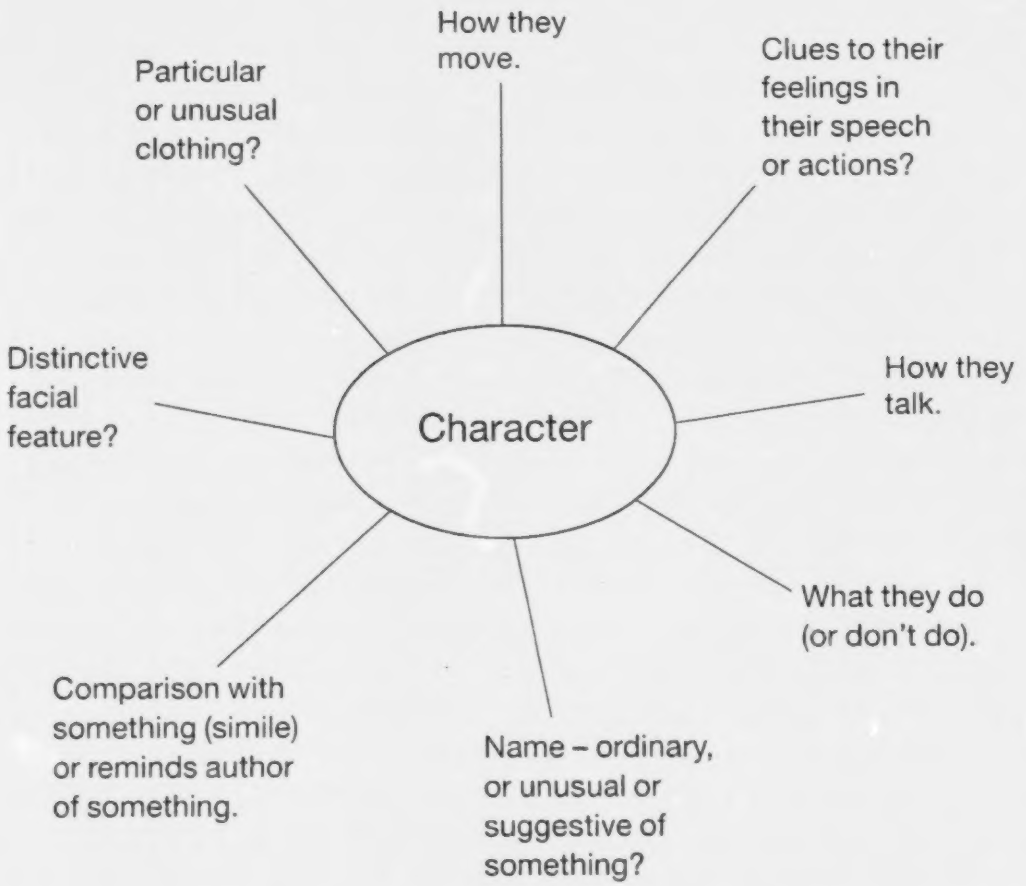
Character web: choose 3, 4 or 5 aspects to work on to create your own character


Character
How they move.
Clues to their feelings in their speech or actions?
How they talk.
What they do (or don't do).
Name – ordinary, or unusual or suggestive of something?
Comparison with something (simile) or reminds author of something.
Distinctive facial feature?
Particular or unusual clothing?

Mrs Wentleberry is one of the most memorable people that I have ever met. Every year we used to go round to her house for one of her ‘special’ teas – thunder and lightning, she called it. The thunder was a large dollop of cream and the lightning was a twist of golden syrup. This mixture was piled onto a homemade scone. My four brothers and I sat in silence, eyes agog, already almost tasting the sweet, thick mixture in our mouths.

She was a large lady. Her round, red face had puffy cheeks. She used too much make-up which made her lips look rather startling, bright as a guard’s uniform that I had seen at Buckingham Palace. Her hair was piled up and held in place by a small, thin net. She always wore large dresses with bright floral patterns that flopped around her. It was like watching a large curtain moving about. I tried not to stare.

Sentence structure and punctuation

Connective phrase tunes reader in

Punctuation used for specific effect

Compound sentence to elaborate on previous phrase

Adjectival phrase dropped in

Simple sentence for effect

Specific adjective

Similes to help reader visualise

Specific verb to help visualise

Contrasting adjectives

Verb suggests bird

Punctuation for effect

Short sentence starting with conjunction for emphasis

Story opening: character

Read

Mrs Wentleberry is one of the most memorable people that I have ever met. Every year we used to go round to her house for one of her 'special' teas – thunder and lightning, she called it. The thunder was a large dollop of cream and the lightning was a twist of golden syrup. This mixture was piled onto a homemade scone. My four brothers and I sat in silence, eyes agog, already almost tasting the sweet, thick mixture in our mouths.

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Demonstration-write

For such a large lady, she had a very small voice. "Who's for thunder?" she trilled. My brothers and I were famous for giggling but on these occasions we had sworn a pact of total silence. No-one dared look at anyone else in case a snigger began to spread. We knew what it would mean – no tea!

She would pass out the plates, pile high the cream and syrup, pour tea. She had a thin gold ring on her left hand. But no husband. I think having us to tea was her treat as much as ours.

Text organisation and punctuation

Each paragraph starts with the character, and opening words of middle two paragraphs focus on her size for emphasis

Composition and effect

Introductory sentence sets up expectation, which is delayed until next paragraph. Descriptions include her appearance, voice and manner, and the effect she had on the author. Reflective comment at end links back to beginning.

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The wind whipped the snow across the roads. Already you could barely see anything in front of you. It was too cold to be out. The snowstorm blindfolded the town, muffling the world in white silence.

At first, it was quite dark inside the warehouse. Years of dust had covered the windows with a thin layer and only a faint light filtered through. Each footstep echoed, leaving behind a trail of footprints through the dust. Boxes of different sizes were piled high, like strange towers. Cobwebs hung between the boxes like lace nets.

Story opening: setting

The wind whipped the snow across the roads. Already you could barely see anything in front of you. It was too cold to be out. The snowstorm blindfolded the town, muffling the world in white silence.

At first, it was quite dark inside the warehouse. Years of dust had covered the windows with a thin layer and only a faint light filtered through. Each footstep echoed, leaving behind a trail of footprints through the dust. Boxes of different sizes were piled high, like strange towers. Cobwebs hung between the boxes like lace nets. An abandoned ladder lay at an awkward angle across what looked like an old television set. Its wires spilled out. Marriott stood still for a moment and let his breathing settle.

It was then that he heard it. The faintest of sounds – a floorboard creaked. Then, another. He stood quite still, his senses alert, straining to listen. For a long while there was quite quiet – only the distant murmurings of the wind drifting snow. Then somebody coughed . . .

Sentence structure and punctuation

Alliteration for effect

Personification suggests capture, imprisonment

Specific verb

Complex sentence, emphasising sound and sight

Opening sentences with nouns gives effect of reader's eyes travelling the room

Alliterative sentence – implies he's been running Adds to sense of mystery

Truncated sentence for suspense

Clause dropped in to summarise his feelings

Ellipsis for suspense

Text organisation and punctuation

Opening paragraph: weather outside to establish tone of piece and effect on senses

2nd paragraph moves inside to describe main setting

3rd paragraph sets up the action in the setting

Composition and effect

Emphasis throughout on what can (and can't) be seen and heard. Introduction of character and why he's there delayed to build suspense.

Without hesitating, Jude ran. Almost immediately, she could hear the sound of someone shouting and then the barking of the dog. Her feet pounded on the pavement, her heart thudded. She felt sick. They would be after her by now. In her mind's eye, she could see the dog, straining on the leash ready to leap, its powerful body tugging forwards. Desperately, she ran on, fear driving her.

Sentence structure and punctuation

Adverbial phrase at start emphasises pace

Pronoun hides agent

Specific verbs suggest sound and rhythm to emphasise speed

Short sentence for effect

Commas separate clauses to help reader

Adverb to stress her plight

Concise sentence moves action on

Evocative name adds to fear

Conditional verbs suggest possibilities

Succession of verbs helps maintain action while suggesting a slowing of pace

Story opening: action

Without hesitating, Jude ran. Almost immediately, she could hear the sound of someone shouting and then the barking of the dog. Her feet pounded on the pavement, her heart thudded. She felt sick. They would be after her by now. In her mind's eye, she could see the dog, straining on the leash ready to leap, its powerful body tugging forwards. Desperately, she ran on, fear driving her.

At the end of the alley, Jude scrambled over the fence and headed across Witchet's field towards the wood. There were trees to climb there and the stream might throw the dog off the scent. If only she could beat them to it. As she reached the first few trees she slowed down, looking for a place to hide. She paused by a large oak, stared up into its branches, wondering if she could climb it.

Text organisation and punctuation

1st paragraph focuses on pace and flight.
2nd introduces hope of escape

Composition and effect

Action burst on to the page, establishing clear scenario – character needs to escape. Real sounds and imaginary sights make the action realistic.

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It was half an hour after leaving Witchet's Wood when Jude reached home. No-one had followed her. She was certain of that. Sitting in the back of the bus, she had been able to look back and double check. Jude grinned to herself, wondering if they were still inside the wood, still searching the bushes, peering into the trees, frightening pheasants, probably lost . . .

A nasty surprise waited her when she got home. Her mother was standing by the front door.

"Where have you been?" she snapped, folding her arms and staring at her daughter. It was an awkward moment. After all, her mother had forbidden her to go anywhere near the park at the old Grange.

"I met Trish and we went back to her house," she lied. Her Mother gave her one of her special 'looks', then turned and went into the house. Relieved, Jude watched her back disappearing. She had been lucky – she had escaped her pursuers and fooled her mother. But she still had no idea why anyone wanted to ban visitors to the old park at the Grange. What was their secret?

Read

But it was too high and she could already hear them stumbling into the wood, calling for her. Jude dashed on, thrusting brambles aside, thin branches whipping into her face. Hide, I must hide, she thought. At that moment she noticed a slight dip in the ground, covered in ferns and old branches. Without thinking about it she dived in, pulling the ferns over her.

It was dark in the ditch – and damp. She could smell the earth and the wet leaves. Sunlight filtered through the branches and ferns that covered her. She tried to steady her breathing but her heart thudded so loudly that she was sure that someone else could hear it.

At that moment the dog padded over to her. It stopped by the ditch. Jude held her breath and froze, still as stone. The dog stuck its nose through the branches and sniffed her leg. "Good boy," whispered Jude. To her amazement, it wagged its tail. Its pink tongue hung down, dripping saliva onto her jeans.

Demonstration-write

A voice shouted and the dog turned, leaving Jude behind and setting off in another direction. Jude lay there, staring through the branches up into the sky. Breath whistled through her lips as she let out a sigh of relief. All bark and no bite, she thought to herself. It was quiet now. They had moved on.

Wriggling out of the ditch, Jude made her way back to the edge of the wood where there was a lane that curved round the field and down to the Grange. She glanced both ways and as the road was empty she dashed up the lane to the bus stop. One was due in five minutes. From the other side of the wood she could hear barking and voices shouting. Then a pheasant took off in a clatter of wings . . .

Sentence structure and punctuation

Adverbial opening to signify surprise

Specific verb

Simile + alliteration makes effective image

Connective phrase at start of sentence emphasises surprise

Subordinate clause suggesting peace

Use of idiomatic phrase refers to dog and pursuers?

Simple sentence to end description of pursuit

Complex sentence moves the action on

Subordinate clause is a concise way of conveying lots of information that would detract from the plot

Ellipsis implies they are still seeking her

At that moment the dog padded over to her. It stopped by the ditch. Jude held her breath and froze, still as stone. The dog stuck its nose through the branches and sniffed her leg. "Good boy," whispered Jude. To her amazement, it wagged its tail. Its pink tongue hung down, dripping saliva onto her jeans.

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Text organisation and punctuation

Each paragraph deals with a separate phase of the action

Poetry Unit

Contents

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Framework objectives

Text

3. to recognise how poets manipulate words:
    - for their quality of sound, e.g. rhythm, rhyme, assonance;
    - for their connotations;
    - for multiple layers of meaning, e.g. through figurative language, ambiguity;
4. to investigate humorous verse:
    - how poets play with meanings;
    - nonsense words and how meaning can be made of them;
    - where the appeal lies;
5. to analyse how messages, moods, feelings and attitudes are conveyed in poetry;
6. to read and interpret poems in which meanings are implied or multi-layered; to discuss, interpret challenging poems with others;
9. to increase familiarity with significant poets and writers of the past;

Outcomes

Presentation and reading test practice paper

Teaching sequence for interpreting and responding to poetry

First impressions; queries
↓
Interpretation of meaning
↓
Mood/effect on reader
↓
Authorial technique
↓
Underlying theme

Intensive one-week plan for Year 6 Term 2 Unit 1: Poetry

	Shared text and sentence level	Guided	Independent work	Plenary
Monday	Poem, e.g. 'Jabberwocky' by Lewis Carroll. Shared reading of poem followed by paired discussion of immediate response and feedback. Discussion of words used in the poem and then brief discussion of events.	Reading	In pairs, consolidate understanding of events/images by drawing quick cartoons of each scene.	Feedback from independent work. Start to work on choral presentation.
Tuesday	Revisit poem by reading it in chorus as yesterday in plenary. Explore the effect on the reader, authorial technique and underlying theme.	Writing	Prepare written answers to a set of questions based on the poem.	Discuss answers to questions. Complete preparation for presentation the next day in assembly.
Wednesday	As for Monday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Reading	As for Monday.	As for Monday.
Thursday	As for Tuesday. Poem, e.g. 'My mother saw a dancing bear' by Charles Causley.	Writing	As for Monday.	As for Tuesday.
Friday	Do practice reading test questions on a poem all together. (20 mins).	Individually, do practice reading test questions on a different poem (20 mins).		Go over test questions (20 mins).

Purpose

- To entertain
- To recreate experience
- To create an experience

Generic text structure

- Opening and closure
- Range of possible structures
- Words used to create a varied pattern on the page

Sentence/word level features

Possible use of:

- Internal rhyme and rhythm
- Half or near rhyme
- Alliteration and onomatopoeia
- Assonance and dissonance
- Metaphor and simile (personification)
- Expressive adjectives, adverbs and verbs
- Unusual word combinations
- Use of patterns, repetition

Detailed lesson plans for Days 1 and 2

Day 1: shared reading and analysis
Day 2: shared writing

Day 1 – Shared reading and analysis

1. Read through the poem, e.g. 'Jabberwocky'[1] by Lewis Carroll with the children a couple of times.
2. Ask the children to discuss what they like, dislike, what puzzles them (questions they would like to ask the author), what patterns they can find. Take some feedback on a flipchart and save until tomorrow.
3. Take a quick look at the words in the poem – particularly the 'nonsense' words and how it is possible to make sense of the poem. Notice the rhyming at the ends of lines 1 and 3, and 2 and 4, and some of the effects such as onomatopoeia, e.g. 'burbled', 'snicker-snack', 'galumphing'. Don't spend too long on this as you will be spending more time tomorrow.
4. Discuss the series of events. Help the children to see the story emerging in verse 2. Ask them to use independent time to fix the order of events with simple cartoon sketches and label each sketch with a caption, using language from the poem.

Plenary

Very briefly, get feedback from the children on what they think the poem is about. Start work on a choral presentation of the poem. Consider the following:

- who reads which verse/lines, e.g. in 'Jabberwocky', who reads the narration, who reads the father;
- dynamics (volume);
- tempo (pace/speed) of the reading;
- use of pauses;
- expression;
- positioning of speakers.

Day 2 – Shared reading

- Spend the first five minutes of the lesson working on the presentation. This will serve as a reminder to the children of the poem.
- Look in more detail than you did yesterday at the different interpretations, particularly of verse 1. For example, what did different children think 'brillig' meant: a time of day, e.g. dusk, a time of year, e.g. spring, a type of weather, e.g. snowing? What did they think 'toves' were? How many of them thought that 'slithy' probably meant something between 'slimy' and 'writhing'? Can a child demonstrate 'gyring' and 'gimbling'? Does 'vorpal' conjure up the word 'viper'? etc.
- Investigate how the words, rhyme and rhythm create the effects the author wants to convey to the reader to establish the mood/atmosphere. For example, the rhyme and the rhythm help to move the poem along; they make it easy to read and memorable, and they help to build up the tension. The repetition in verse 2 of 'Beware' creates foreboding. Also in verse

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[1] 'Jabberwocky' is available in the following anthologies: *I like this poem*, chosen by Kaye Webb (Puffin); *The School Bag*, edited by Seamus Heaney and Ted Hughes (Faber and Faber); *The Apple-Raid*, chosen by Pie Corbett (Macmillan); and *Creatures, Kings and Scary Things*, compiled by Elspeth Graham and Mal Peet (Oxford University Press).

2, the internal rhyme of 'jaws' and 'claws' and the use of a comma between the two phrases rather than 'and' help to make the Jabberwock into a fearful creature. Why is the first verse repeated at the end? Consider how the language evokes a sense of period in time – the use of a sword, the words 'slain', 'foe' and 'sought' remind us of St George and the Dragon – tales of valour in the Middle Ages.

- Consider the theme. Is this a typical warning story? Immediately the central character is told not to do something, off he goes and does it. Or is it that the young man/boy is off to seek his fortune in the world and someone (his father?) sends him on his way with words of wisdom? What might the hero of the poem have been thinking as he stood by the Tumtum tree? What is 'uffish thought'? Why was the father so happy? Was it to see his son home alive, to have the Jabberwock killed? Did he deliberately goad the boy out there to try to kill it with his warning words? Is there an underlying theme to this poem, a message the author is trying to get across to the discerning reader? Is there something about the need to prove ourselves? Is it a 'boy thing' or does it now apply equally to girls?
- Bring out the sheet written the previous day of the children's first impressions of the poem. Do they feel the same? Have their queries been answered?
- Give the children some probing questions about the poem to write the answers to during independent time, e.g.
  - Write three real-word synonyms for 'frumious'.
  - Why do you think the son ignored his father's warning?
  - Why might the author have chosen the word 'galumphing' to describe the son returning home'?
  - Explain what these words mean and why you think the author used them in this poem – 'slain', 'awhile', 'foe'.

Plenary

Prepare the poem for presentation the following day, perhaps in assembly.

Note: Teach Days 3 and 4 using the same approach but with a different poem, e.g. 'My mother saw a dancing bear' by Charles Causley.[2]

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[2] 'My mother saw a dancing bear' by Charles Causley is available in the following anthology: *The Apple-Raid* chosen by Pie Corbett (Macmillan).

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Transcript of lesson for Day 1

(taught by Year 6 teacher, Parminder. Children's responses and contributions omitted)

Day 1 - Shared reading

(extended to about 20 minutes since no sentence level objectives are being covered in this unit)

We are going to look at a poem today. I'm not going to tell you much about it before I read it, except that it is by the Victorian writer, Lewis Carroll, who is famous for writing *Alice's Adventures in Wonderland* and *Through the Looking Glass.* [Switched on data projector connected to laptop. Poem had been entered ready into a text manipulation package, 'Textease', and so could be projected to whole-class scale. Later was able to use this facility to manipulate the text on-screen, highlight words, etc. - but could have used OHP instead.] I just want you to listen and see what you make of it. It's called 'Jabberwocky'. [Read through poem, scrolling it up the screen.] .... Try reading it with me. Everyone read the first verse with me and then I'll point to one table at a time to read the in-between verses with me and then we'll read the last one together. It's not as difficult to read as you might think. Try it with me. [Scrolled text back to top, and had very first go at a simple 'choral reading'.] .... Good. Now just turn to your partner and spend three or four minutes talking about that poem. How do you respond to it? What does it make you think about? What interests you? What puzzles you? Can you see (or hear) patterns in it? How does it make you feel as a reader/listener? Be honest. Just say what you think and feel when you hear it .... Thank you. Now would some of you share your thoughts with the rest of us? [Took feedback and jotted down some of the more interesting responses on a flip chart.] .... Thank you. Some really interesting early thoughts. We'll keep these notes and come back to them tomorrow.

Already a lot of you have mentioned the thing I want to talk about next - the *words* Lewis Carroll uses. Can you tell me some more about the words of this poem? .... Yes. Some are 'real' words and some are made up .... What might we call the made-up words? .... Yes. I think they are what a lot of people would call 'nonsense' words, but my next question is: Are they really nonsense? Just talk about that to your partner for one minute .... Well, are they nonsense? Does this poem *mean* nothing at all - or can you sort of work out what Carroll means? .... How can you tell what the poem is saying? .... Yes, the 'real words' help. How? .... But do the nonsense words have any meaning? .... How do we work out what they mean? .... Do they mean just one thing or could they mean different things? Let's just look at the first verse for a minute. [Scrolled screen display to just show verse 1.] Talk to your partner for a couple of minutes about the different things the nonsense words in the first verse could mean? And what makes you think that's what they mean? .... What ideas did you and your partner have about those words? .... And what made you think it means that? .... All right, we have started to talk about the *sound* of the words .... Tell me some more things about the *sound* of these words .... Yes, they fit with the rhythm of the poem. Can you give me an example of what you mean? [Highlighted words and sections on screen as children talked about them.] .... Some of the words sound like what they are doing? Can you give me an example of that? What about in this verse? Yes, 'snicker-snack'. Do you know what we call that sort of word? We have talked about it before. Onomatopoeia. Can you try to explain that for me? .... Yes, are there any other examples here? .... Yes, 'galumphing' .... What do you think about that one? What sort of picture does it put in your mind? .... Good, so now tell me some interesting things about the way Carroll uses words, *and* why you think he does it .... [Made brief notes of important responses on flip chart, building up an embryo list of language features, rhythm, rhyme, onomatopoeia, alliteration, assonance, etc.]

So, can you tell what is 'happening' in the poem? Does it have a sort of 'story'? .... Just in some verses or all the way through? .... Let's just look at verse two for a minute [scrolled to it on screen]. What do you think is 'happening' here? .... Let me make a very quick sketch of what we think is going on [draws on a clean page of flip chart – very quickly – stick figure, etc., only]. Yes. We've got some sort of grown-up giving some sort of boy (really a son?) a 'right good talking to' . . . . He's warning him to keep away from these terrible things [draws monster and monster bird in thought bubble – adult wagging finger at boy and shouting].

Now in independent time I want you to work in pairs. You have a sheet with seven blank boxes, one for each verse. I want you to talk to each other about what you think is happening in each verse, and then make a quick sketch on your sheet for each one, just like I did here. Your verse two can be like mine if you want – but you might want to make it entirely different. Whatever you do, don't spend too long on each drawing. Just a very quick sketch like mine. No more than a couple of minutes for each one. You can write on odd words as well taken from the poem. The quality of the drawing doesn't matter at all. It's only a way of quickly noting down what you think is happening. One of you do the sketch for the first verse, the other do the second and so on. But both of you discuss each one first and agree what should be in each sketch. And I've got a particularly interesting question for you. Is the last verse sketch going to be exactly the same as the first one, or is it going to be different? Don't tell me now. Think about it and talk about it as you are working. [Put on screen an alternative version of text in smaller type, so that children can see all of the verses at once.]

Plenary

(extended to about 20 minutes)

Before we start to work up a presentation of the poem, let's just get an idea of what you think the poem is about. Matthew, can you tell us the story of the poem? . . . . Does anyone disagree with that? Sheena? . . . . Yes, that's right. He carried it back – presumably to his father. Tomorrow, I want us to look a little more closely at the meaning of the poem and also at some of the effects that Lewis Carroll achieves here.

Now let's go back to trying to read the poem all together – but this time we'll need to think about what is happening, and the different moods and images of each bit [indicated list]. So how do we want the first verse to sound? . . . . Shall we try reading it like that? [Began to work on a choral 'performance' of the poem, drawing on the work of the lesson, splitting verses up between different groups of voices, etc.]

Argument Unit

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Framework objectives

Text

15. to recognise how arguments are constructed to be effective, through, e.g.
    - the expression, sequence and linking of points;
    - the provision of persuasive examples, illustrations and evidence;
    - pre-empting or answering potential objections;
    - appealing to the known views and feelings of the audience;
16. to identify the features of balanced written arguments which, e.g.
    - summarise different sides of an argument;
    - clarify the strengths and weaknesses of different positions;
    - signal personal opinion clearly;
18. to construct effective arguments:
    - developing a point logically and effectively;
    - supporting and illustrating points persuasively;
    - anticipating possible objections;
    - harnessing the known views, interests and feelings of the audience;
    - tailoring the writing to formal presentation where appropriate;
19. to write a balanced report of a controversial issue:
    - summarising fairly the competing views;
    - analysing strengths and weaknesses of different positions;

Sentence

5. to use reading to:
    - investigate conditionals, e.g. using *if . . . then, might, could, would*, and their uses, e.g. in deduction, speculation, supposition;
    - use these forms to construct sentences which express, e.g. possibilities, hypotheses;
    - explore use of conditionals in past and future, experimenting with transformations, discussing effects, e.g. speculating about possible causes (past), reviewing a range of options and their outcomes (future);

Word

8. to build a bank of useful terms and phrases for argument, e.g. *similarly, whereas*;

Outcomes

Written argument, a debate and reading and writing test practice papers

Intensive two-week plan for Year 6 Term 2 Unit 3: Argument

	Shared text and sentence level	Guided	Independent work	Plenary
Analyse Monday	• Unit 51 from *Grammar for Writing*. • Shared reading: read and discuss content of discussion text (e.g. Sample Text A); analyse and annotate for organisation of content and create skeleton-frame.	Reading	In pairs, analyse and annotate another discussion text (e.g. Sample Text B) for organisation of content and create discussion skeleton-frame.	Children explain the organisation of their text(s) and generalise for discussion as a text type.
Apply Tuesday	Shared writing (demonstration) – fast planning. Import content from another curriculum area and organise it into discussion skeleton-frame.	Writing	In pairs, fast planning practice. Using children's existing knowledge of an issue, make brief notes in discussion skeleton-frame.	Children explain the reasoning behind their planning.
Analyse Wednesday	Shared reading: analyse and annotate text (e.g. Sample Text A) for language features and create checklist for discussion writing.	Reading	In pairs, analyse and annotate another text (e.g. Sample Text B) for language features and add to checklist for discussion writing.	Children contribute their additional points for the checklist or explain how the existing checklist works for Sample Text B.
Apply Thursday	Shared writing (teacher as scribe) – referring to skeleton-frame. Write introduction and some paragraphs of the text using checklist.	Writing	In pairs and referring to skeleton-frame, write remaining and closing paragraphs of the text, using checklist.	Children explain the reasoning behind their writing in relation to the checklist.
Analyse and apply Friday	Shared reading and writing: revision (demonstration and teacher as scribe): revise the opening paragraph and one or two further paragraphs of the text.	Reading	Revise the remaining and concluding paragraphs of the text.	Children explain where and why they have made revisions.
Analyse and apply Monday	Unit 51 from *Grammar for Writing*.	Writing	Work in spelling logs; identify the tricky bits of recently used words from this and other pieces of writing. In pairs, test each other's spelling knowledge.	Recap on the principles behind the sentence work.
Analyse Tuesday	Shared reading: analyse discussion text (e.g. Sample Text C) at both organisational and sentence/word level.	Reading	Individually, analyse another discussion text (e.g. Sample Text D) at both organisational and sentence level/word level.	Children explain their analyses.
Apply Wednesday	Import content from another curriculum area, quick plan for writing a discussion text. Then discuss how to use the same material in a debate and organise the children into groups to prepare for a debate.	Writing	In groups, prepare to defend one or other side of the argument in a debate later in the day.	
Thursday	Shared reading: do a reading test paper all together, based on a discussion text.	Individually, do a reading test paper (discussion text).		Finish reading test paper.
Friday	Shared writing: do a writing test paper all together, involving a discussion text.	Individually, do a writing test paper (discussion text).		Finish writing test paper.

Features of a discussion text

Purpose

To present argument and information from differing viewpoints

Generic text structure

- Statement of the issue plus a preview of the main arguments
- Arguments for, plus supporting evidence
- Arguments against, plus supporting evidence (alternatively, argument/counter-argument, one point at a time)
- Recommendation – summary and conclusion

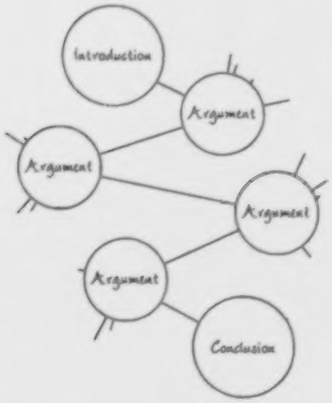
Sentence/word level features

- Simple present tense
- Generic human (or non-human) participants
- Logical connectives, e.g. *therefore, however*
- Movement is from the generic to the specific, e.g. *Hunters agree ..., Mr Smith, who has hunted for many years, ...*
- Emotive language may be used to engage interest or persuade the reader.

Writer's knowledge

- You can turn the title into a question, e.g. *Should we hunt whales?*
- Open by introducing the reader to the discussion – you may need to add why you are debating the issue.
- Try to see the argument from both sides.
- Support your views with reasons and evidence.
- In your conclusion, you must give a reason for what you decide.
- If you are trying to present a balanced viewpoint, check that you have been fair to both sides.

Skeleton-frame for planning a discussion



Should mobile phones be banned in schools?

In the last few years there has been an explosion in the use of new communications technologies, including mobile phones; it is estimated that over 70% of young people aged 10–14 now own one. Considerable debate has taken place in the press recently as to whether pupils should be allowed to take their mobile phones into school.

No one can deny the positive benefits of children communicating freely with each other, and pupils argue that using a mobile phone to talk to or text-message their friends is simply one way of doing this, using new technology. Many parents are in favour too, and like the reassurance of knowing their child can be safer and more independent if they have a mobile phone, since they can contact them at any time if necessary. They cite the potential risks faced by some children travelling alone.

However, schools point out that carrying a mobile phone could in itself make a child more vulnerable to theft or mugging, both on the street and even in the playground. Police figures confirm that a high proportion of crimes committed against young people involve thefts of mobile phones. Schools are concerned, moreover, that allowing pupils to bring their mobiles to school could create a competitive atmosphere amongst children and result in some children feeling left out and unvalued. In addition they claim that pupils' education would be affected by the distraction of phones ringing in class.

Some doctors fear that children using mobiles could suffer long-term brain damage. Until this is disproved, it would seem that schools might best protect their pupils from this and other problems by making them leave their mobile phones at home.

Text level

Title	A question summarising the issue being discussed. Keywords: *mobile phones, banned, schools.*
Introduction	**First paragraph** Presents the facts that have given rise to the question in the title.
Argument	**Paragraph 2** Against a ban. 1st sentence presents an argument based on children's needs. 2nd sentence adds a new argument (safety). 3rd sentence elaborates on this with evidence.
	Paragraph 3 For a ban. 1st sentence contests the safety argument in Paragraph 2. 2nd sentence adds confirming evidence. 3rd and 4th sentences introduce two new reasons for a ban.
Conclusion	**Final paragraph** 1st sentence offers compelling reason for a ban, based on the issue of safety. 2nd sentence adds to this clinching argument a summary of Paragraph 3.

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Sentence / word level

Passive construction

Emotive language to emphasise point

Should mobile phones be banned in schools?

Past tense to give relevant information

Passive construction

In the last few years there has been an explosion in the use of new communications technologies, including mobile phones; it is estimated that over 70% of young people aged 10-14 now own one. Considerable debate has taken place in the press recently as to whether pupils should be allowed to take their mobile phones into school.

Statistics to reinforce

Formal language

Language of debate: strong assertion

No one can deny the positive benefits of children communicating freely with each other, and pupils argue that using a mobile phone to talk to or text-message their friends is simply one way of doing this, using new technology. Many parents are in favour too, and like the reassurance of knowing their child can be safer and more independent if they have a mobile phone, since they can contact them at any time if necessary. They cite the potential risks faced by some children travelling alone.

Complex sentence using connective

Language of debate

Connective implying contradiction

Present tense generally used

Conditional form suggests hypothesis

However, schools point out that carrying a mobile phone could in itself make a child more vulnerable to theft or mugging, both on the street and even in the playground. Police figures confirm that a high proportion of crimes committed against young people involve thefts of mobile phones. Schools are concerned, moreover, that allowing pupils to bring their mobiles to school could create a competitive atmosphere amongst children and result in some children feeling left out and unvalued. In addition they claim that pupils' education would be affected by the distraction of phones ringing in class.

Formal language

Connective

Connective implying an accumulation of arguments

Conditional form suggests hypothesis

Passive

Conditional form also distances author from the argument and so suggests a balanced presentation

Some doctors fear that children using mobiles could suffer long-term brain damage. Until this is disproved, it would seem that schools might best protect their pupils from this and other problems by making them leave their mobile phones at home.

Connective phrase showing a logical relationship between the two sentences

Has the time come to ban cars from the centre of towns and cities?

Global warming caused by pollution has begun to affect us directly, with climate change starting to affect British weather. Some people believe the time has come for drastic action to reduce pollution caused by heavy traffic.

There is no doubt that traffic fumes are a major cause of pollution throughout the developed world, and are a particular problem in large towns and cities. In a small country like the UK, cities are close enough together to cause high levels of traffic fume pollution in the air over large areas of the land. Consequently, health problems are created such as asthma, which has rapidly increased as the number of cars on the road has risen. An additional problem in urban areas is congestion, which wastes time and adds to costs. The average speed of traffic in central London is now only 12 miles per hour, the same as it was in Victorian times. A ban on cars in the centre of large towns and cities would therefore seem sensible as it would cut pollution thereby improving health. It would also reduce congestion, allowing buses, emergency vehicles and delivery trucks to be more efficient.

On the other hand, it could be argued that such a ban would create other problems. Public transport in this country is expensive and sometimes unreliable. Would there be enough trains and buses to cope with the numbers needing them? Furthermore, there is also the issue of personal freedom. Is it right to prevent people from choosing the mode of transport they prefer? Many people feel safer in their cars when travelling at night than they do on a bus or a train.

While there is clearly an urgent need to cut pollution, this could be achieved by developing cleaner fuels and electrically powered cars, and encouraging people to use public transport where possible, rather than forcing them to do so.

Text level

Title	A question summarising the issue being discussed. Key words: *ban*, *cars*, *towns*, *cities*.
Introduction	First paragraph States scientific facts that have given rise to the question in the title.
Argument	Paragraph 2 For a ban. 1st sentence gives facts which underpin all arguments in favour of a ban. 2nd sentence makes the general argument more specific (worse in UK). 3rd sentence introduces a new argument (health). 4th and 5th sentences add another argument with supporting evidence. 6th and 7th sentences summarise why a ban would be effective.
	Paragraph 3 Against a ban. 1st sentence contests all arguments in Paragraph 2 with a contradictory assertion. 2nd sentence makes a claim that is specific to the UK. 3rd sentence elaborates on this. 4th sentence introduces a new argument. 5th sentence elaborates on this by citing an example.
Conclusion	Final paragraph Sentence acknowledges the facts stated in the opening sentence of the introduction, and suggests alternative solutions to the problem.

Sentence / word level

Has the time come to ban cars from the centre of towns and cities?

Third person
Language of debate
Present tense generally used

Global warming caused by pollution has begun to affect us directly, with climate change starting to affect British weather. Some people believe the time has come for drastic action to reduce pollution caused by heavy traffic.

Language of debate: strong assertion
Technical language
Connective suggests causal link
Connective
Statistics to reinforce
Conditional form suggests hypothesis

There is no doubt that traffic fumes are a major cause of pollution throughout the developed world, and are a particular problem in large towns and cities. In a small country like the UK, cities are close enough together to cause high levels of traffic fume pollution in the air over large areas of the land. Consequently, health problems are created such as asthma, which has rapidly increased as the number of cars on the road has risen. An additional problem in urban areas is congestion, which wastes time and adds to costs. The average speed of traffic in central London is now only 12 miles per hour, the same as it was in Victorian times. A ban on cars in the centre of large towns and cities would therefore seem sensible as it would cut pollution thereby improving health. It would also ~~reduce~~ congestion, allowing buses, emergency vehicles and delivery trucks to be more efficient.

Connective phrase
Formal language of debate
Use of questions to provoke debate
Connective

On the other hand, it could be argued that such a ban would create other problems. Public transport in this country is expensive and sometimes unreliable. Would there be enough trains and buses to cope with the numbers needing them? Furthermore there is also the issue of personal freedom. Is it right to prevent people from choosing the mode of transport they prefer? Many people feel safer in their cars when travelling at night than they do on a bus or a train.

Connective
Complex sentence
Passive voice
Conditional form suggests hypothesis

While there is clearly an urgent need to cut pollution, this could be achieved by developing cleaner fuels and electrically powered cars, and encouraging people to use public transport where possible, rather than forcing them to do so.

Should dogs be banned from parks?

There are thousands of pet dogs in Britain today, and clearing up after them costs local councils money. This fact, and some well-publicised attacks by dogs on children, have led to calls for dogs to be banned from parks.

Everyone at some time or other has experienced the unpleasantness of finding dog mess on their shoes. Yet it could be argued dog mess is not simply annoying: direct contact with it can also lead to an eye disease (toxocariasis) resulting in blindness.

However, dog lovers point out that this mess is biodegradable, whereas the mess and rubbish left behind by humans in parks and on the streets is not. Cans, plastic bottles and polystyrene packaging cost enormous sums of money to dispose of, and will pollute the planet for thousands of years. Toxocariasis is an extremely rare disease which can be avoided by following basic hygiene rules. Most dog owners clear up after their pets if bins are provided.

Critics of dogs often claim that they are unpredictable and dangerous, and therefore should not be allowed in parks because of the risks to children.

On the contrary, most dogs are friendly and sociable, particularly those whose owners take them out regularly. Attacks by dogs usually only arise when a dog is defending its territory. For example, in one serious incident it emerged that the injured boy had climbed into the pub yard which the dog was guarding.

Although dogs can sometimes be a nuisance and, very rarely, dangerous, they do less damage to our environment than lazy people who drop litter. Walking a dog is a cheap and easy way for many people to stay fit. Moreover, Parks Police admit that dog walkers, by being out at all hours and by often not sticking to the main paths, perform a valuable service in deterring would-be criminals from using our parks.

Text level

Title	A question summarising the issue being discussed. Key words: *dogs, banned, parks.*
Introduction	First paragraph Each sentence gives a rationale in favour of a ban.
Argument	Paragraph 2 For a ban. 1st sentence appeals to common experience to argue dogs are messy. 2nd sentence elaborates, with scientific evidence that dogs are a threat to health.
	Paragraph 3 Against a ban. 1st sentence contradicts the 1st argument (dogs are messy), with a counter-claim (people are messier). 2nd sentence elaborates with supporting evidence. 3rd sentence contradicts the 2nd argument (threat to health). 4th sentence offers a solution to both arguments 1 and 2.
	Paragraph 4 For a ban. Sentence introduces a new argument (dogs are dangerous).
	Paragraph 5 Against a ban. 1st sentence contradicts the assumption in Paragraph 4. 2nd sentence offers evidence based on scientific theory. 3rd sentence elaborates with a specific example.
Conclusion	Final paragraph 1st sentence summarises the arguments in Paragraph 3. 2nd sentence adds an additional reason against a ban, also related to health. 3rd sentence gives as a clinching argument the claim that, far from making parks dangerous for children, dogs can actually make them safer.

Sentence / word level

Should dogs be banned from parks?

Present tense generally used

There are thousands of pet dogs in Britain today, and clearing up after them costs local councils money. This fact, and some well-publicised attacks by dogs on children, have led to calls for dogs to be banned from parks.

Formal language

Conditional distances writer from argument

Everyone at some time or other has experienced the unpleasantness of finding dog mess on their shoes. Yet it could be argued dog mess is not simply annoying: direct contact with it can also lead to an eye disease (toxocariasis) resulting in blindness.

Impersonal language

Connective implying contradiction

Technical term

However dog lovers point out that this mess is biodegradable, whereas the mess and rubbish left behind by humans in parks and on the streets is not. Cans, plastic bottles and polystyrene packaging cost enormous sums of money to dispose of, and will pollute the planet for thousands of years. Toxocariasis is an extremely rare disease which can be avoided by following basic hygiene rules. Most dog owners clear up after their pets if bins are provided.

Passive voice used: identity of agent irrelevant

Formal language of debate

Critics of dogs often claim that they are unpredictable and dangerous, and therefore should not be allowed in parks because of the risks to children.

Complex sentence

Connective phrase

On the contrary most dogs are friendly and sociable, particularly those whose owners take them out regularly. Attacks by dogs usually only arise when a dog is defending its territory. For example, in one serious incident it emerged that the injured boy had climbed into the pub yard which the dog was guarding.

Formal/impersonal language

Connectives

Although dogs can sometimes be a nuisance and, very rarely, dangerous, they do less damage to our environment than lazy people who drop litter. Walking a dog is a cheap and easy way for many people to stay fit. Moreover, Parks Police admit that dog walkers, by being out at all hours and by often not sticking to the main paths, perform a valuable service in deterring would-be criminals from using our parks.

Complex sentence

Formal language

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Do circuses still need animal acts?

For over a century, touring circuses have provided family entertainment with a mixture of human and animal acts. As more information about animal behaviour becomes available, the question arises of whether it is any longer acceptable for animals to be kept for performing.

Supporters argue that circuses are part of our tradition, and that many families visit a circus who might not go to other sorts of live entertainment. But traditions can and do change with time, and a circus without animal acts still provides plenty of variety, with clowns, trapeze and high wire acts, jugglers and acrobats.

It is claimed that circuses are educational, as they give many people the chance to see wild animals such as lions and elephants at close quarters. However, it could be argued that zoos and safari parks offer this opportunity more successfully, since they contain a far wider range of creatures living in a more natural habitat. They also usually provide additional information in the form of leaflets, signs and captions, and have staff available to answer questions.

Those in favour of animals in circuses say that the animals enjoy performing and are trained using rewards and tit-bits, so no cruelty is involved. Nevertheless, opponents point out that animals do not perform in their natural environments, and therefore it is not right to coerce them into doing this merely for the entertainment of humans. They also criticise the cramped living conditions in which circus animals are forced to spend most of their time.

Through watching informative programmes on television, more people have a growing understanding of the needs of wild animals, such as plenty of space to roam and the freedom to live with their own kind. In the 21st century, it seems unnecessary and even cruel to confine wild animals and train them to do tricks for the public's amusement.

	Text level
Title	A question summarising the issue being discussed. Key words: *still, need, animal.*
Introduction	First paragraph Explains existing situation and restates the question.
Argument	Paragraph 2 For: 1st sentence gives two reasons why the situation should remain the same. Against: 2nd sentence counters these two points and elaborates on the idea of live entertainment.
	Paragraph 3 For: 1st sentence proposes a new argument (educational). Against: 2nd sentence counters this with supporting evidence. 3rd sentence elaborates on this with further detail.
	Paragraph 4 For: 1st sentence proposes a new argument (animals don't suffer). Against: 2nd sentence contradicts this proposition with evidence. 3rd sentence adds additional evidence of suffering.
Conclusion	Final paragraph 1st sentence refers to the change in understanding implied in the introduction. 2nd sentence sums up the arguments against.

Sentence / word level

Do circuses still need animal acts?

Past tense used here to give relevant information

Third person

For over a century, touring circuses have provided family entertainment with a mixture of human and animal acts. As more information about animal behaviour becomes available, the question arises of whether it is any longer acceptable for animals to be kept for performing.

Present tense generally used

Formal language

Conditional form suggests hypothesis

Supporters argue that circuses are part of our tradition, and that many families visit a circus who might not go to other sorts of live entertainment. But traditions can and do change with time, and a circus without animal acts still provides plenty of variety, with clowns, trapeze and high wire acts, jugglers and acrobats.

Language of debate

Present tense generally used

It is claimed that circuses are educational, as they give many people the chance to see wild animals such as lions and elephants at close quarters. However, it could be argued that zoos and safari parks offer this opportunity more successfully, since they contain a far wider range of creatures living in a more natural habitat. They also usually provide additional information in the form of leaflets, signs and captions, and have staff available to answer questions.

Conditional form suggests hypothesis

Connectives showing logical relationship

Language of debate

Those in favour of animals in circuses say that the animals enjoy performing and are trained using rewards and tit-bits, so no cruelty is involved. Nevertheless, opponents point out that animals do not perform in their natural environments, and therefore it is not right to coerce them into doing this merely for the entertainment of humans. They also criticise the cramped living conditions in which circus animals are forced to spend most of their time.

Connectives showing logical relationships between ideas

Passive

Formal language

Through watching informative programmes on television, more people have a growing understanding of the needs of wild animals, such as plenty of space to roam and the freedom to live with their own kind. In the 21st century, it seems unnecessary and even cruel to confine wild animals and train them to do tricks for the public's amusement.

Formal language

Detailed lesson plans for Days 3 and 4:

Day 3: shared reading and analysis

Day 4: shared writing (applying the learning from Day 3)

Context

On Day 1 the teacher and children did some activities from Unit 51 in *Grammar for Writing* on conditionals. Then they read Sample Text A, and briefly discussed the issues presented before going on to analyse and annotate for organisational features in order to create the skeleton-frame of the discussion text type. They repeated the process independently using Sample Text B and other classroom texts. On Day 2, they used the skeleton-frame and facts and arguments they had been discussing in history to plan a discussion text on the Second World War.

Day 3 – Shared reading and analysis

1. Tell the children that in order to write a really effective discussion, they need to be clear about both the organisation of this text type, which they worked on earlier in the week, and its language features. This might include the tense and person the text is written in, the kinds of sentences used, the punctuation and particular sorts of vocabulary chosen to match the text type and to engage and stimulate the reader.
2. Explain that the purpose of today's session will be to analyse Text A, investigating its language features and creating a checklist of the features they can use for their own writing.
3. Re-read Text A (enlarged/OHT) briskly to orientate the children.
4. Referring to the title, model for the children how to annotate a text by underlining 'be banned' and annotating it as the passive voice. Remind them of the reasons for using the passive.
5. Analyse and annotate the first paragraph with the children. Begin to create the checklist of features as you go, on a flipchart.
6. For paragraph 2, ask the children to work in pairs for a few minutes, noting features which seem distinctive to this text type on their whiteboards. Then ask them to join with another pair, compare their lists, discuss them and agree on a final list of three or four features between them. Take feedback from the groups, annotate Text A and continue to add to the class checklist.
7. Repeat with paragraphs 3 and 4, noting the features of a conclusion.
8. Tell the children to use the checklist they have just created for Text A as a reference point and prompt to annotate Text B in pairs and write two checklists: one of any language features in B which were also in A, and one of any new features in B only. Make it clear that in the plenary, you will be adding what they've discovered to the class checklist.

Plenary

Take feedback from each group, asking first for one or two examples of language features in Text B which were also found in Text A. Annotate Text B as you go. Were there any features which occurred in the same paragraph in each text? Why might that be? Were there any additional features in B, that were not in A (e.g. *questions to provoke debate*)? If so, could they think of a way that feature could have been used in Text A? Take suggestions and encourage children to comment on the effectiveness of this. Conclude by telling children that tomorrow they will be thinking of how they can use the checklist of language features in their own writing of a discussion.

Day 4 – Application in shared writing

1. Tell the children that the objective of today's session is to write a discussion text, based on the plan they made on Tuesday, on the Second World War. Re-read Texts A and B briskly to remind them of the text type they will be producing. Refer to the checklist made yesterday and tell them you will be using this as a prompt.
2. Display the notes made in the discussion skeleton-frame on Tuesday. Give the children some time in small groups to discuss the issue and ask if anyone has thought of any additional arguments or has located any useful facts or figures to support the argument which are not on the plan. Add these on.
3. Begin with the title. Remind the children of what they noticed about the titles when analysing Texts A and B (e.g. *use of key words* and *question format)*. Ask them in pairs to think of a suitable title for this piece. Take ideas, rephrase if necessary and scribe.
4. Move on to the introductory paragraph. Recap on the features identified in Texts A and B, pointing out that these introductions are usually only one or two sentences long. Write part of the sentence yourself, then ask the children to complete in pairs on their whiteboards. Take some of their ideas and scribe. Demonstrate using the checklists (for content and for language features) as reference points.
5. Explain that paragraph 2, as in Texts A and B, will contain all the arguments and evidence supporting one point of view on the issue. Ask the children to discuss, in pairs, which point of view should come first and why. Take suggestions and encourage children to respond to each other's opinions. Agree the broad content of the paragraph, and then tell the children in which order the points in the skeleton should go, i.e. which is the best point to start with. Give reasons for your choices.
6. Follow the same pattern for the points in paragraphs 2 and 3, remembering to re-read and emphasising the need for the ideas to flow logically.
7. Re-read what you have composed so far. Ask the children to consider whether it could be improved by using any of the features on the checklist. Re-draft as necessary.
8. Explain to the children that in pairs, during independent time, they are going to write paragraph 3 which will include all the opposing arguments, and the concluding paragraph. Remind them to refer to both checklists, and to discuss each sentence aloud with their partner.
9. Tell them that in the plenary you will be taking a couple of points from the skeleton and asking them how they expressed one of these points effectively in their writing.

Plenary

Select one of the points from the skeleton, which the children have been including in paragraph 3, and ask for volunteers to read aloud the sentence or sentences which relate to that point. Ask the other children to listen carefully and identify which features have been used and to suggest why they think the writers chose to use it. Encourage them to comment on their own and each other's sentences, particularly in relation to the effectiveness of using particular features (e.g. the use of certain connectives implying contradiction or reinforcement) and vocabulary choices.

Transcripts of lessons for Days 3 and 4

(taught by Year 6 teacher, Bobbie. Children's responses and contributions omitted)

Day 3 - Shared reading and analysis

Note: the texts for the shared and independent reading are on pages 6- 13.

You remember that I told you on Monday when we started this work on discussion texts that the aim is for you to be able to write your own argument or discussion really effectively? Well, in order to do that, you have to be clear not just about how that type of text is organised, but also you have to know about the language features of discussion texts. What I mean by that is, the kinds of words you use, the way you construct your sentences. Can anyone suggest what else we mean by language features? .... Yes, right, punctuation. We might use particular forms of punctuation, like you often use bullet points when you write instructions .... Yes, definitely, the tense it's written in, good. So, our objective today is to look carefully at the discussion text we read and discussed on Monday, 'Should mobile phones be banned in schools?', investigate its language features together, and make a list of them on the flip chart. Then, when you come to write your own discussion later, you'll all be able to use the checklist to remind yourselves .... That's right, we did the same thing when we were writing playscripts, well remembered. And it did help, didn't it? [Switched on OHP - enlarged version of 'Should mobile phones be banned?' and read through it]

I know we all have lots to say about this issue and different points of view come up in our discussion. Now we are going to look more closely at how the argument has been constructed. If we look first at the title, I'm going to show you a language feature in that title, and it's not a very common one, [underlined 'be banned'] can anyone tell me what it is? .... Nearly right, it's called the passive voice [annotated 'passive voice' on OHT] and who can remember why it might be used? .... Yes, when you want your writing to sound more formal. Can you remember any other formal writing we did? .... Yes, when we wrote those letters of complaint to the council .... and the certificates too, that's right. Now if you look at this title you'll see it doesn't tell us who would be doing the banning, and that's what happens if you use the passive voice, it lets you 'hide' who's doing it, maybe because it doesn't matter or because you don't want to draw attention to them. So I'm going to start off our checklist of key language features with 'passive voice' [wrote this on flip chart headed 'Key Language Features of Discussion Texts'].

Now let's look at the first paragraph, the introduction, all together .... Good, you've spotted another use of the passive voice [underlined and annotated 'it is estimated'] .... the words the writer chooses. Yes, 'explosion' has greater impact on the reader than a phrase such as 'sharp increase' - Why? .... And tell us why you picked 'Considerable debate' .... Yes it does sound very formal again, doesn't it? It definitely lets us know there's a debate happening, there are two different viewpoints on this issue [underlined and annotated 'considerable debate' and added 'formal language of debate' to checklist]. Is there any evidence, any hard facts here? .... Well done, those statistics there [underlined and annotated '70% of young people'] make it sound more convincing, you're right [wrote 'evidence, e.g. statistics, to support a point of view' on checklist]. Now I want us to move on to paragraph 2. What do we know from our work on Monday is the content of paragraph 2? .... Thank you, all the arguments against a ban, so there should be plenty of these features here we can spot. I'd like you to work with your partner, find and note down at least three language features in this paragraph .... Yes, they might be ones we've found already or they might be new ones. You'll have three minutes for that, then I'm going to ask you as a pair to turn to another pair and compare your lists. I want you to discuss what you found and agree on one list between the four of you, OK? Five minutes for all of that, please .... Well done, you've found that it's written in the present tense, [underlined 'is'] can anyone else see some other present tense verbs, please? .... Yes, 'argue' .... 'can'

. . . . 'are' . . . . In fact all the verbs are in the present tense so I can underline and annotate them all, and also add 'present tense' to our checklist. What about other features? . . . . Yes, excellent, you four have noticed some of the particular language that people tend to use in discussion writing [underlined and annotated 'pupils argue' and 'They cite'] – these sorts of phrases are typical of a discussion text where both sides of the argument are being put quite strongly. Again, it's quite formal language. Can you see any more examples of this sort of formal, debating style of language? . . . . Very good, yes, 'No one can deny'. Can you explain to us, one of you four, why you picked out that phrase? . . . . I do see what you mean, yes, what about the rest of you? . . . . OK so I'm going to write that on our checklist as 'strong claim' or 'strong assertion'. Is there anything we've missed in either paragraph? Just check through them again . . . . Good, there's a connective there, 'since', in that complex sentence which links together the two parts of the sentence.

If we start to look at paragraph 3, where we know all the opposing arguments are, we can see that it starts with another connective [underlined and annotated 'however']. Even if we didn't already know that the other side of the argument was going to be in this paragraph, that particular connective would tell us, wouldn't it? Can anyone explain that? . . . . Good, yes, it's like a signal to the reader that someone is about to argue the opposite, to contest the viewpoint in paragraph 2. I'd like you now to read through paragraph 3 with your partner and list some of the language features on your white boards . . . . You've said 'moreover' [underlined and annotated 'moreover'] so can another pair explain what kind of connective that is? Is it like 'however'? . . . . What does anyone else think about what she just said? . . . . So what do I need to write on our checklist? . . . . You're both right, so I'm going to write this [wrote 'connective suggesting further evidence (moreover)' on flip chart] . . . . These verbs, 'could' and 'would' – what form is that and when is it used? . . . . Good, they're conditional verbs [underlined and annotated] and they suggest a possibility, don't they, rather than a certainty. What's the effect of using them here? Let's replace them with 'does' and 'will' [wrote on OHT] – what's the difference when we read it? Talk about that for a minute in your pairs, please . . . . That's it, if you use the conditional form, 'could' and 'would' and 'might' and so on, it makes you sound more reasonable, as if you're making your arguments in a very measured way, not just flinging out a lot of wild claims that you can't prove. I'm going to write 'conditional form to suggest possibility/hypothesis' [wrote on checklist] because we've come across that word in our science work.

Let's do the concluding paragraph together quickly . . . . Yes, we've got those on our checklist [underlined and annotated 'could', 'might' and 'until this is disproved']. That last one is a connective phrase isn't it, rather than a single connective word, that links the ideas in the two sentences together. [Wrote 'connective phrase linking ideas' on checklist.]

Listen carefully while I explain what I want you to do while I'm reading with a group. On your tables is a copy of the text you analysed on Monday, 'Has the time come to ban cars from the centre of towns and cities?' In pairs, read through the whole text again first. Then start to annotate it, like I did, beginning with the title, underlining the language features you notice and writing what they are in the margin. Use our checklist we've made today to help you find as many features as you can. If you find a feature in this text that is on our checklist, write it in one list. If you find a language feature that isn't already on our checklist, write it in a separate list, so you could end up with two lists. In our plenary, I want to add all the features you've found to our class checklist, and also I'll be asking some of you about the effects of some of these features.

Plenary

Right, can your group start us off by telling us one or two features you discovered, that were also in this text? .... [ticked off items on class checklist, underlined and annotated copy of Text B on OHT] .... Thank you, next group, please .... [repeated for each group]. Has anyone noticed if there were any features which occurred in roughly the same place in each text? .... Yes, like both titles being questions, but looking at the language features .... So both paragraph 2s begin with a strong assertion, and there are several connectives in there, too. Why is that, do you think? .... You think it's an effective way to start off a paragraph of arguments, then? I agree, it takes the reader straight to the point of view very forcefully, doesn't it?

My last question to you is, were there any features in your text that weren't in this one we did together? .... Could that feature, asking the reader questions to make them think about the point being made, be used in this text? [pointed to Text A]. Have a quick go at changing this final sentence [pointed to Text A] in paragraph 3 into a question .... Well done, 'Would children's education be affected by the distraction of phones ringing in class?' You might like to think about the effect of making this change. This checklist is going to be really helpful to us tomorrow when we start to write our own discussion text and you need to include the key language features.

Day 4 – Shared writing – apply

Our objective today is to write our own argument or discussion text, using all the things we've found out about how this kind of text is written. We're going to use the plan we made on Tuesday as a basis, and we've also got these two checklists we can refer to [pointed to lists and plan displayed] that will act as reminders.

Now for our discussion text, we're using information from our history topic last term, when we learnt a lot about what life was like during the Second World War. As I said to you on Tuesday, we're using that because it's something you know a lot about, especially the effect of the war on children, and many of you said that the drama we did about evacuation really made you understand what that experience might have been like for the children and their families. So here's our skeleton-frame, with all the points in favour of evacuation down one side, and the points against down the other, and some additional detail for some of those points, such as evidence to back up a claim being made. Has anyone thought of any more points since Tuesday that we could include, either for or against? .... You've come up with an important fact that we forgot, that sadly, some children became orphans while they were evacuated because their dad was killed in the fighting and their mum died in the bombing – that is a really important piece of information. Well done. Now can you think of an argument to make, based on that fact? Talk to your partners for a moment and see what you can think of .... OK, you've put that very well. From your discussion you would like to argue that because some children were orphaned, evacuation was a bad thing and it would have been better if they could have stayed with their mums even if that meant running the risk of dying in an air raid. Can someone put the opposing argument? .... Good, yes, you've come up with a good reason, that they might have survived the bombing so it was better that they were living safely with someone they knew, if they were going to be orphaned anyway. I think if you want to include this point in your writing, you could argue it as a 'for' or an 'against', so I'm going to leave that to you to decide, and maybe later in the week we'll see who came up with the most convincing argument.

Now we said our writing would be a discussion that might have appeared in a newspaper or magazine during the war, once evacuation had started and some people had started to question whether it was such a good idea. Let's start with thinking of a title - remember what we found out about the title: that it's often in the form of a question, and includes the key words. Turn to your partner and decide on a suitable title .... I'm going to change what you said just a little bit to make it a bit shorter 'Will evacuation be good for our children?' 'Evacuation' is one of the 'shun' words we've looked at isn't it? Stephen can you think about the word ending please and spell 'evacuation' for me as I write .... [Wrote 'Will evacuation be good for our children?'] How did you know it ended with '-tion' and not '-sion' or '-cian' Stephen? ....Well remembered, it comes from the verb 'evacuate' and it keeps the 't' when you change it to 'evacuation' .... Yes, quite right, Hasna, we found out that '-tion' is the most common 'shun' ending, didn't we?

Next, we need to write our introductory paragraph, so let's recap on what we know about that. It's quite brief, usually only one or two sentences long, and it needs to clarify the situation, saying a bit more about those key words in the title. I'm going to begin by writing the first sentence. [Wrote 'Since the start of the war, more than 250,000 children have been evacuated'.] I'd like you, in your pairs, to write the next sentence on your white boards which will finish off the introduction .... I like the way you've managed to suggest the long-term effects of evacuation in your sentence, and it also uses one of the language features from the checklist. See if you can spot it as I'm writing. [Wrote 'Yet as the war continues into another year many of those have been removed from their new homes'.] .... Good, there's the passive voice there [pointed to 'have been removed'] setting a formal tone to the whole piece right at the start.

Let's move on to paragraph 2. As we know from the discussion texts we've read, this is often where we'll need to write all the arguments in support of one point of view. Here on our plan are the two different viewpoints: which shall we start with? Discuss it with your partner, and I want you to give me reasons why we should start with the point of view you choose .... Good, you've given me two reasons why we should start with the arguments against evacuation. Has anyone got two or more reasons why we should start with the points in favour? .... Anybody like to comment on either of those proposals? .... Right, I think that's a good point, to start with the points 'for' because that's what everyone thought to begin with, that it was a good idea to send the children to a safe place, and it was only as time went on that some of the points against evacuation began to be realised. So we could reflect that in the way we write this, beginning with this point on our plan, then moving to a sentence about this one because it follows logically, and finishing with a sentence about food shortages. Now what we need is an effective opening phrase for this sentence which is going to explain the idea of moving children away from the bombing. Talk to your partner and try to think of a strong phrase that we can use .... Yes, we could start off with that, but I think this pair's was better because it appeals to a common belief at the start of the war, that the bombing would kill everyone in the cities. [Wrote 'In 1939 everyone believed that'.] And I'm going to finish the sentence using the passive voice to get that feeling of formality [pointed to checklist, then wrote 'our cities would be destroyed and the'] and I want to write 'people killed'. Can anyone think of a more emphatic way of writing 'people killed' to make a greater impact on the reader? .... 'population wiped out'. OK, that's probably not an exaggeration. [Wrote 'population wiped out'.] I'm going to make a link now with one of the less serious effects of the bombing which we've got on our plan. I'm starting with a connective phrase [wrote 'Even when it was realised that this wasn't happening, the effect of the nightly bombing raids on children'] and I'd like you to complete this sentence on your white boards, please. Don't forget to use the checklists to help you .... Good, you've brought in the formal language of debate with that phrase so I'm going to use it and add in what the others said about sleep being important for children's health. [Wrote 'convinced many people that children would be safer and healthier if they could leave the city and have a proper night's sleep'.] We want to bring in this point in favour of evacuation, [pointed to plan] that the food shortages were less severe in the country, so let's re-read what we've written so far, see how it sounds and then try to think of a way of linking in that next sentence .... I agree, we need a connective that suggests further evidence. Can you see one on the checklist? Good, 'moreover' will fit well, so start your next sentence with 'moreover' .... Well done, you've also used a more technical term: 'malnourished' which gives a greater sense of suffering than 'didn't have enough to eat' in this kind of writing, so we'll include that. [Wrote 'Moreover, many city children were malnourished and food shortages were less of a problem in the country'.] Just re-read what we've done so far today, and tell me if you think we could improve it by using any more features from the checklist ....

Listen carefully to what I want you to do next. In pairs, you're going to write paragraph 3, which will include all the opposing arguments, and then the concluding paragraph. Use the checklists to help you, keep re-reading what you've written and discuss each sentence before you write it. In the plenary, I'll be picking out some of the points against evacuation that we put in our skeleton-frame and asking you how you expressed that argument.

Plenary

Right, let's take this point from the plan, that evacuation was a bad idea because some children lived with much wealthier people while they were evacuated and that made it hard for them and their families when they went back home. I'm going to ask for volunteers to read out how they wrote that into their argument, and I'd like the rest of you to listen carefully and see if you can identify the features they've used and how they affect the argument .... Thank you. So who spotted one of the features on our checklist that the boys used there? .... You've said the conditional verbs. Can you tell us why you think they thought that would be effective? .... Boys, do you want to come back on that one? Yes, tell her your reasons .... Would any pair like to read their version of that argument? Tomorrow we'll have a chance to look at this again to see if we can improve on what we've done together. Any different features used there? .... Good. I agree. The sentence 'Parents haunted by the image of children scarred physically and mentally by the nightly bombings, have no alternative but to send them away to safety' is much more effective. Why? Tomorrow we'll have a chance to look at this again to see if we can improve on what we've done together.

Is homework necessary?

Secondary schools have been setting their pupils homework for many years, and more recently this has been extended into primary classes, including those for the youngest children. Recent articles in the press about standards in schools, and about the stresses placed on some pupils to achieve, have highlighted the role of homework.

It is argued that providing children with tasks to complete outside school hours helps them to develop the ability to work independently, without the supervision of an adult. This is important as pupils are increasingly expected to take responsibility for their own learning as they progress through secondary school. Most adults are expected to use their initiative at work, and to be able to do the job for which they are paid without constant supervision: in this sense, homework is a preparation for real life. Those who support homework point out that it would be impossible to cover in school time everything necessary, and that regular homework allows children the opportunity to practise and revise certain skills.

(continued)

Sentence structure and punctuation

A question summarising the issue being discussed

Past tense to give relevant information

Long sentence with clauses marked with commas

Formal language (noun)

Language of debate

Continues in the present tense

Formal language (noun)

Passive voice reinforces formal style

Colon suggests causal link

Language of debate

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(continued)

Text structure and organisation

Introduction: explains the current situation and why the question has arisen

Argument in favour of homework
Claim for independent learning

Reinforces 'independent' argument with examples

Second claim

Spelling

argument – no 'e'
practise – 's' – as a verb
practice – 'c' – as a noun

However, critics of homework argue that if the curriculum cannot be covered within the school day, there is clearly too much content and it should be reduced. They further claim that since some children have access at home to computers and books and others do not, certain children are at a disadvantage. They believe that this amounts to a lack of equal opportunities. In terms of encouraging children to become independent learners, they point out that in some cases, parents provide so much help and support for their children's homework that, far from learning to tackle problems on their own, these children are simply relying on adults even more. Furthermore, some critics argue that children are under a great deal of pressure to work hard at school, and that they need plenty of time to relax and develop hobbies and personal interests.

Schools have to balance the desire to prepare their pupils properly for the future against the risk of subjecting them to too much stress. Clearly, schools must think carefully about the homework tasks they set, in order to ensure that some groups of pupils do not struggle because they happen to lack certain resources at home.

Sentence structure and punctuation

Language of debate

Passive voice creates formal style (alternative 'teachers should reduce' = hectoring tone)

Language of debate

Complex sentence to point up argument and then present counter arguments

Connective demarcated with a comma

Language of debate

Forceful language

Connective demarcated with a comma

Formal language

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Text structure and organisation

Connective to suggest possible contradiction
Argument against homework

Counters second claim in last paragraph

Points out inequalities in pupil access to materials

Counter 'independence' argument

Introduces new argument against homework

Responsibility of schools in setting homework to take the counter arguments into consideration

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Composition and effect

Economical use of language reduces a lot of detail into a relatively short discussion paper. Consistently impersonal style not lapsing into hectoring but making forceful assertions. Conclusion accepts that homework inevitable but appeals to schools to exercise care.

Spelling

since, access, certain, reduced – 'c' – soft
disadvantage – break into syllables
independent – 'ent'

Should smoking in public be banned?

Smoking continues to be one of the main causes of illness and death in the UK, and huge sums of money are spent both on treating victims of heart disease and cancer caused by smoking, and on trying to prevent young people from becoming addicted and risking their health and lives in the future. In recent years experts have become increasingly aware of the dangers of passive smoking – that is, the risk to non-smokers of breathing in smokers' tobacco fumes – and some people are now calling for a ban on smoking in public.

Anti-smokers point out that since the dangers of smoking are so serious and so well-known, it is completely unfair that they should be forced to be exposed to the risks of inhaling other people's dangerous fumes. Some places where smoking is allowed, for example on the top deck of buses, are very confined spaces that can quickly become filled with smoke. However, passengers may have no choice but to travel upstairs if the bus is crowded. In these circumstances, it is impossible to avoid breathing in

(continued)

Sentence structure and punctuation

A question summarising the issue

Passive voice, no reference to who should ban it

Present tense

Technical vocabulary

Language of debate

Strong assertion

Complex sentence economically containing all the points

Connectives keeping the argument going

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(continued)

Text structure and organisation

Presenting facts about smoking and health, and explaining risks of passive smoking

Arguments in favour of a ban
Fairness argument

Elaboration of argument with examples

Spelling

smokers' + *people's* – both plural
but in smokers the 's' is both possessive and
plural so the apostrophe is at the end –
in people's, the 's' is only possessive

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potentially toxic fumes. In restaurants and cafes where smoking is permitted, customers can have their meal ruined by smokers at an adjacent table. Those who are pressing for a ban on smoking in public complain that smokers can choose whether to put their own health at risk, but should be prevented from doing the same to everyone else.

However, many smokers argue that the risks of passive smoking are still relatively unproven, and may be quite minimal. They contest that smoking is now forbidden in numerous public places, such as shops, trains, many offices and some shopping malls, and that a further ban would limit their personal freedom. Moreover, they argue that since they pay enormous amounts of tax on each pack of cigarettes, they are contributing large sums of money to the government to help fund hospitals.

As people become more and more health-conscious, it seems unlikely that the bans which currently exist on smoking in public will be reversed. If the UK follows the example of the USA as it often does, we may well see such bans extended.

Sentence structure and punctuation

Formal language

Language of debate

Passive, not stating who is responsible for doing the preventing

Conditional suggests hypothesis

Language of debate

Connective

Complex sentences with commas demarcating ends of subordinate clauses

Passive voice

potentially toxic fumes. In restaurants and cafes where smoking is permitted, customers can have their meal ruined by smokers at an adjacent table. Those who are pressing for a ban on smoking in public complain that smokers can choose whether to put their own health at risk, but should be prevented from doing the same to everyone else.

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As people become more and more health-conscious, it seems unlikely that the bans which currently exist on smoking in public will be reversed. If the UK follows the example of the USA as it often does, we may well see such bans extended.

Text structure and organisation

Summarises arguments in favour of a ban

Connective implying contradiction

Arguments against a ban
Questions assertion about danger of passive smoking (ref opening paragraph)

Raises issues of personal freedom

Assert that smokers pay for their hospital care through taxes (ref opening paragraph)

Comments on inevitability of continuing and extending ban without recourse to further argument

Composition and effect

Economical use of language reduces a lot of detail into a relatively short discussion paper. Consistently impersonal style not lapsing into hectoring but making forceful assertions. Without stating a viewpoint, the piece predicts an answer to the question 'Will smoking be banned?' rather than 'Should smoking be banned?'

Spelling

government – 'ern'
hospitals – 'al'
health – 'ea'

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Should girls be able to play football in mixed teams after the age of 12?

The mushrooming popularity of women's football, coupled with the publicity given to the success of women's teams at home and abroad, has led to greater numbers of girls playing the sport at every level. The Football Association (FA) allows girls to play as part of mixed teams up to the age of 12, but will not permit mixed teams to enter its league competitions above that age. A number of individual cases have hit the national headlines, prompting questions about the FA's stance.

Talented girls turned away from mixed leagues after their 12th birthday complain that this is an old-fashioned ruling, dating from the time when it was thought wrong for girls to play football at all. The FA responds that it is inappropriate for adolescents to play a contact sport in mixed teams. They feel there might be problems at club level in providing separate changing rooms.

(continued)

Sentence structure and punctuation

A question summarising the issue

Complex sentence succinctly states explanation for more girls playing football

Formal language

Passive voice maintains the formality of a debate

Formal language

Present tense

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(continued)

Text structure and organisation

Gives factual detail and explains why this issue has arisen as a problem

Paragraph presents arguments for and against

Argument for mixed teams

Argument against and explanation

Spelling

women's – already plural: apostrophe then 's'

FA's – possessive (never use apostrophe for plural)

Supporters counter that, for the good of the game, players should be picked on merit, regardless of gender, and that not to do so amounts to discrimination. However, it could be argued that many other sports, such as athletics, tennis and swimming, segregate girls and boys at an even earlier age.

The football frenzy inspired by the 2002 World Cup has resulted in many more children and adults developing an interest in the game, and this may well lead to greater numbers of girls wanting to play competitively. As more girls develop their confidence and skills in football, it seems likely that the FA will come under increasing pressure to reconsider its ban.

Sentence structure and punctuation

Language of debate

Commas demarcating additional information

Connective suggesting contradiction

Conditional form suggests a hypothesis

Connective suggesting causal link

Formal language

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Text structure and organisation

Argument for a basis of discrimination

Argument against, claiming other sports are in same position and also discriminate

Suggests debate is live

and that FA may be forced to reconsider the status quo

BEST COPY AVAILABLE

Composition and effect

Level of formality tempered by journalistic tone such as 'hit the headlines' and words such as 'old-fashioned' (archaic would have been more formal), 'football frenzy'.

Spelling

competitively – competition
pressure – 'ssure' – 'ure' (unstressed vowel)
develop – no 'e'

How wrong was Goldilocks?

When young children are told the story of 'Goldilocks and the three bears', it is unlikely that they spend much time considering the behaviour of the characters. However, like many children's stories, this tale does raise important questions about right and wrong that deserve consideration.

It could be argued that Goldilocks must have known it was wrong to go into someone else's house when she was not invited and they were out. In helping herself to their food, breaking one of their chairs and climbing on all of their beds, she was doing one wrong thing after another, yet she seems not to care what damage she is causing or how the owners of the property might feel. This is very irresponsible behaviour. Furthermore, when the bears discover her in their house and very reasonably demand to know why she is there, she makes no attempt to explain or apologise, but simply runs away.

(continued)

Sentence structure and punctuation

Title summing up the issue under discussion

Passive voice putting children as the important subject of the sentence

Complex sentence: subordinate clause separated from main clause by a comma

Connective opening possibility that there may be an issue

Formal language of debate

Long, complex sentence with commas demonstrating grammatical boundaries and connective 'yet' to extend the sentence further

Strong assertion

Connective suggesting accumulating reasons

Complex sentence starting with subordinate clause separated by a comma

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(continued)

Text structure and organisation

Introductory paragraph establishes that the story raises a moral question

Arguments that Goldilocks deserves blame

Lists Goldilocks' wrongdoings

Criticism of behaviour

Criticism of her reaction

Spelling

important – 'm' – 'ant'
unstressed vowel

explain – like complain

wrong – 'w'

However, it must be remembered that Goldilocks was only a young child, and may not have realised that it was wrong to enter a house where the door had been left open. She broke the chair quite accidentally after all, and since small children usually have their meals provided for them, she may have thought that she was allowed to eat food left out on the table. As to running away, this was the understandable reaction of a frightened young child.

In conclusion, although Goldilocks did do things which were plainly wrong, it is important to consider her parents' role in all of this. Why did they allow a small girl to go wandering off on her own? Why had they not taught her basic rules of safety, such as never to go into strangers' houses? It is the parents who are ultimately responsible, and it is to be hoped that both they and Goldilocks learnt a valuable lesson from this experience.

Sentence structure and punctuation

- Connective suggesting change in direction
- Passive voice (children are important — not the provider of the food)
- Impersonal language
- Language of debate
- Use of questions to provoke debate
- Impersonal language

However, it must be remembered that Goldilocks was only a young child, and may not have realised that it was wrong to enter a house where the door had been left open. She broke the chair quite accidentally after all, and since small children usually have their meals provided for them, she may have thought that she was allowed to eat food left out on the table. As to running away, this was the understandable reaction of a frightened young child.

In conclusion, although Goldilocks did do things which were plainly wrong, it is important to consider her parents' role in all of this. Why did they allow a small girl to go wandering off on her own? Why had they not taught her basic rules of safety, such as never to go into strangers' houses? It is the parents who are ultimately responsible, and it is to be hoped that both they and Goldilocks learnt a valuable lesson from this experience.

Text structure and organisation

- Arguments against blaming Goldilocks
- Elaborates with example
- Responds to argument in previous paragraph
- Connective, holding the text together
- Acknowledges arguments of previous paragraph and introduces new argument with which it concludes

Composition and effect

A conversation is maintained in this text, by the author with the author – making points and then providing counter arguments. An element of irony runs through the text, heightening in the conclusion when the parents are blamed. The reader is appealed to in the questions in the conclusion.

Spelling

accidentally – accident / accidental

frightened – fright / frighten / frightened

strangers' – apostrophe after 's' plural

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Revision Unit

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Introduction

By the summer term, children in Year 6 are experienced readers and writers. They have read and written extensively across a variety of types of text throughout their schooling. The Key Stage 2 English test assesses this knowledge, skill and understanding by asking the children to engage in reading and writing texts, not by 'jumping through decontextualised hoops'. Teachers have been advised in guidance from NLS and QCA not to embark on intensive test revision too soon but to continue to **teach** so that the children become even more proficient readers and writers.

The units in the *Year 6 Planning Exemplification 2002–2003* illustrate such teaching for the autumn and spring terms. This five-week revision unit is designed to enable children to harness that knowledge, skill and understanding so that they give a good account of themselves in the tests which mark the end of their primary schooling. In the three reading weeks, children revise how to access text quickly and efficiently and how to read questions carefully, recognising the level of answer implied within the questions. In the writing weeks, children interpret questions, practise fast planning for a number of text types and construct meaningful texts appropriate for the stated purpose.

Some of the materials in this unit are the same as those in *Year 6 Planning Exemplification 2* which was available in 2002. This unit reflects the changes in the Key Stage 2 testing arrangement and marking scheme for 2003.

Resources

The unit refers extensively to test papers and the QCA mark schemes from 1995 to 2002. Most schools have copies of these papers and mark schemes and have access to Test Base, a CD-ROM containing this material. Where this material is not available, texts have been reproduced in this booklet. Individual copies for the children of some of the test reading and answer booklets are required. The unit also refers to the QCA sample test materials which are available from October 2002 in a booklet which has been sent to all schools, and also on the web **www.qca.org.uk/ca/tests/2003sample**.

There are also resources in this unit to support teaching, such as annotated pieces for demonstrating writing.

Mixed-age classes

The lessons are specifically intended as revision for the tests in May 2002. In mixed-age classes, the lessons would be appropriate for Year 5 children but probably not suitable for younger children.

Spelling and handwriting

The teaching objectives for spelling on page 4 are not covered in this booklet. It is anticipated that teachers have a routine for practising spelling and handwriting prior to the Key Stage 2 test.

Framework objectives

Year 6 Term 3

Reading and writing narrative

Text

7. to annotate passages in detail in response to specific questions;
17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;
18. to secure the skills of skimming, scanning and efficient reading so that research is fast and effective;
21. to divide whole texts into paragraphs, paying attention to the sequence of paragraphs and to the links between one paragraph and the next, e.g. through the choice of appropriate connectives;

Sentence

3. to revise formal styles of writing:
   - the impersonal voice;
   - the use of the passive;
   - management of complex sentences;

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings
3. to use independent spelling strategies, including:
   building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
   - applying knowledge of spelling rules and exceptions;
   - building words from other known words, and from awareness of the meaning or derivations of words;
   - using dictionaries and IT spell-checks;
   - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Reading poetry

Text

4. to comment critically on the overall impact of a poem, showing how language and themes have been developed;
17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;

Reading and writing non-narrative

Text

17. to appraise a text quickly and effectively; to retrieve information from it; to find information quickly and evaluate its value;
18. to secure the skills of skimming, scanning and efficient reading so that research is fast and effective;
19. to review a range of non-fiction text types and their characteristics, discussing when a writer might choose to write in a given style and form;
22. to select the appropriate style and form to suit a specific purpose and audience, drawing on knowledge of different non-fiction text types.

Sentence

1. to revise the language conventions and grammatical features of the different types of text such as:
   - narrative (e.g. stories and novels);
   - recounts (e.g. anecdotes, accounts of observations, experiences);
   - instructional texts (e.g. instructions and directions);
   - reports (e.g. factual writing, description);
   - explanatory texts (how and why);
   - persuasive texts (e.g. opinions, promotional literature);
   - discursive texts (e.g. balanced arguments);

Word

1. to identify mis-spelt words in own writing; to keep individual lists (e.g. spelling logs); to learn to spell them;
2. to use known spellings as a basis for spelling other words with similar patterns or related meanings;
3. to use independent spelling strategies, including:
   building up spellings by syllabic parts, using known prefixes, suffixes and common letter strings;
   - applying knowledge of spelling rules and exceptions;
   - building words from other known words, and from awareness of the meaning or derivations of words;
   - using dictionaries and IT spell-checks;
   - using visual skills, e.g. recognising common letter strings and checking critical features (i.e. does it look right, shape, length, etc.);

Week 1 Narrative reading

Mon	**Shared reading and writing** (40 minutes) Model and discuss strategies for accessing narrative text (Resource Sheet 1). Ask children to read text individually using strategies (e.g. *No more school? – 2000 KS2 test*). Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource Sheet 2). Demonstrate the process for answering question 1. Give children 2 minutes to write the answer to question 2, then take responses and explanations as to how they located the correct answer. Repeat with questions 3 and 4. Using information in the mark scheme, discuss the nature of the answer expected to question 5 to gain two marks; illustrate the sorts of answers which would fall short of two marks.	**Independent/guided work** (10 minutes) Children answer questions 6, 7 and 8 independently.	**Plenary** (10 minutes) Discussion of children's answers in relation to mark scheme.
Tues	**Shared reading and writing** (25 minutes) Ask the children, in pairs, to retell to each other the story *No more school?* Ask them to describe the strategies needed when reading test questions. Give the children 3 minutes to write the answers to question 9, then take responses and explanations as to how they located the correct answers. Repeat with question 10. Using information in the mark scheme, discuss the nature of the answer expected to question 11 to gain three marks; illustrate the sorts of answers which would fall short of three marks.	**Independent/guided work** (15 minutes) Children answer questions 12, 13, 14, 15 and 16 independently.	**Plenary** (20 minutes) Discussion of children's answers. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. *retrieving information; deducing opinion*).
Wed	**Shared reading and writing** (60 minutes) Remind children of the strategies for accessing narrative text (Resource Sheet 1). Ask children to read text individually using strategies (e.g. *Leaving Home – 1998 KS2 test*). Discuss the strategies they used. Look at the list started the previous day of the sorts of questions that can be asked about narratives and the different levels of answers that merit one, two or three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer from the first part of the story (e.g. when Clara was in bed). Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Read the first test question and compare with the questions the children made up. Read question 5 and establish that the information is not given but implied in the text. Draw the children's notice to the fact that this question still carries only one mark. Questions requiring one-mark answers can be information retrieval or deduction. Continue reading the questions, picking out the key words in the questions and noting the expected level of answer. Add to list of 'things to look for in questions'.		
Thur		**Independent/guided work** (30 minutes) Children answer the test paper *Leaving Home.*	**Plenary** (30 minutes) Review the children's answers.
Fri		**Independent/guided work** (30 minutes) Children answer the test paper *Leaving Home.*	**Plenary** (30 minutes) Discussion of test and review of children's answers.

Week 2 Narrative writing

Day 1	**Shared reading and writing** (20 minutes) Tell the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be narrative so this week they will be practising both longer and shorter narrative tasks. With reference to Resource sheet 3, discuss a narrative title from a test paper (e.g. *If pictures could speak . . . 1999 KS2 Test paper*). Read and discuss the planning prompts (Resource sheet 3). Demonstrate fast planning of the story, emphasising the importance of the structure to create an effective story. Repeat the process with a different narrative genre (e.g. *Three Wishes 2001 KS2 test*).	**Independent/guided work** (25 minutes) Working independently, children plan two more narratives.	**Plenary** (15 minutes) Children present their plans orally, respond and improve. Pay particular attention to how they plan to link the end to the beginning.
Day 2	**Shared reading and writing** (30 minutes) Enlarge the first paragraph of script 2 *If pictures could speak . . .* on page 49 of *KS2 English tests mark schemes QCA 1999*. Discuss the effectiveness of the opening (Resource Sheet 4). Display an alternative opening written on the basis of your planning notes and Resource Sheet 4 and demonstrate writing the next paragraph (Resource Sheet 5). Bring out the language features as you write. The test marking takes account of children's consistent use of full stops to demarcate sentence boundaries. It is therefore very important to focus on punctuation as you demonstrate writing and when you discuss children's writing.	**Independent/guided work** (30 minutes) Working independently, children complete the story leaving a space between each line to allow for later revision.	
Day 3	**Shared reading and writing** (15 minutes) By agreement with the children, choose a good example (perhaps not the best) of their stories, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Even though the endings were planned on Day 1, notice how different they are. Ask the children in pairs to decide an even better final sentence to this story than they have heard from the class so far.	**Independent/guided work** (15 minutes) Children read their stories to their response partners, looking in particular at the final sentence. Together, pick out the most successful parts of the two stories and some parts which could be improved. Each child revises their own story by deleting and adding in the space provided.	**Plenary** (30 minutes) Enlarge and display a marked script, e.g. the narrative 'longer task' *A new World* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample**. Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource Sheet 3.
Day 4	**Independent/guided work** (45 minutes) Test practice: timed writing of a narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a narrative title from a past paper, e.g. *A Change in Time* (2002 KS2 Test).	**Plenary** (15 minutes) Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.	
Day 5	**Shared reading and writing** (20 minutes) Enlarge and display a marked script, e.g. the narrative 'shorter task' *Activity holiday* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample**. Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource Sheet 3	**Independent/guided work** (20 minutes) Test practice: timed writing of a narrative shorter task (20 minutes) under test conditions. You could ask the children to write about the *Activity holiday* but choosing either the team games or the treasure hunt, or adapt a narrative title from a past paper, e.g. *A Forceful character* (2002 KS2 Test) in which the children could be asked to describe the main character.	**Plenary** (20 minutes) Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.

[illegible]

Week 3 Poetry reading

Mon	**Shared reading and writing** (60 minutes) Discuss strategies for reading poetry (Resource Sheet 1) and illustrate using a poem (e.g. *Owl* by Pie Corbett, Resource Sheet 6). Explain to the children that they are going to read a poem in a booklet called *Spinners (1999 KS2 test)*. Read page 3 to the children and show them the pictures of the spider spinning its web on page 5 but don't go into any detail. Ask children to read the poem, *Spinner*, on page 7, individually, using some of the strategies they know about. Discuss the strategies they used. Read the instructions on page 3 of the Answer booklet and then discuss the routine for reading questions and go through all the questions, underlining the key words. Notice the reference in the questions to the first, second and third parts of the poem (Resource Sheet 2). Ask the children to write the answer to question 1. With reference to the mark scheme booklet, discuss the answers they give. Repeat with questions 2 and 3.		
Tues	**Shared reading and writing** (15 minutes) Ask the children in pairs to reread to each other the poem, *Spinner*. Ask them to describe the strategies needed when reading test questions. Using information in the mark scheme, discuss the nature of the answer expected to question 4 to gain two marks; illustrate the sorts of answers which would fall short of two marks.	**Independent/guided work** (10 minutes) Children answer questions 5, 6, and 7 individually.	**Plenary** (35 minutes) Discussion of children's answers to questions 5, 6, and 7 and the nature of the answers required, e.g. information retrieval, deduction. Using information in the mark scheme, discuss the nature of the answer expected to question 8 to gain three marks; illustrate the sorts of answers which would fall short of three marks. Ask the children to write an answer to question 9 individually and then discuss their responses. Begin to analyse how questions are asked and make a list of things to notice in questions and the sorts of answers required (e.g. retrieving information; deducing opinion).
Wed	**Shared reading and writing** (35 minutes) Re-read the poem *Owl*. Look at the list started the previous day of the sorts of questions that can be asked about poems and the different levels of answers that merit one, two and three marks. Ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. Remind children of the strategies for reading poems (Resource Sheet 1).	**Independent/guided work** (15 minutes) Ask children to read the poem *City Jungle (2000 Welsh KS2 test)* individually using strategies outlined (Resource Sheet 7). Ask the children, in pairs, to devise questions which would require one-, two- and three-mark answers on the basis of their knowledge of the wording of questions and the expected levels of answers.	**Plenary** (10 minutes) Take some of the children's suggested questions and discuss.
Thur	**Shared reading and writing** (20 minutes) Read the test questions on *City Jungle*, picking out the key words in the questions and noting the expected level of answer (Resource Sheet 8). Compare to the questions the children made up.	**Independent/guided work** (20 minutes) Children, individually, answer the test paper *City Jungle* (Resource Sheet 8).	**Plenary** (20 minutes) Review the children's answers in the light of the mark scheme (Resource Sheet 9).
Fri	**Independent/guided work** (30 minutes) Children read and answer questions individually on *Prints (1995 KS2 test)*.	**Plenary** (30 minutes) Discussion of text and review of children's answers.	

Week 4 Non-narrative reading

Mon	**Shared reading and writing** (30 minutes) Discuss strategies for accessing non-fiction texts (Resource Sheet 1). Remind the children of the poem about spiders they read last week and explain that they are going to read the rest of the booklet today. Read them the introductory page 3 of the Reading booklet *Spinners (2000 KS2 test)*. Ask them to read the two double page spreads, one on spiders' webs and the other entitled 'The truth about Miss Muffet', individually, using appropriate strategies (pages 4 and 5, 8 and 9). Discuss the strategies they used for each text and the variety of sources of information, particularly on pages 8 and 9. Read the instructions on page 3 of the answer booklet and then discuss routine for reading questions and illustrate with some of the test questions, but don't answer them (Resource Sheet 2). Ask the children to answer question 1 individually and then take responses and explanations as to how they located the correct answer. Repeat with questions 2, 3 and 4. Discuss question 5, encouraging close reading of the explanations which are in note form to find which one matches each picture.	**Independent / guided work** (15 minutes) Children answer questions 6–9 independently.	**Plenary** (15 minutes) Using information in the mark scheme, discuss the children's answers to the questions. In question 7, ensure the children understand that the question requires them to indicate the intention of the author to create an effect and how they should express this in full.
Tues	**Shared reading and writing** (20 minutes) Ask the children to describe the strategies needed when reading test questions. Ask them to find pages 8 and 9 of the Reading booklet and pages 10 and 11 of the Answer booklet. Point out that the first question is not asking a question, as such, but giving them an instruction to fill out the chart. Ask the children where they will find the information to do this. Ask them to write the answers for questions 1 and 2 and then check for any misunderstandings of the text. Ask the children to read question 3. Ask them to look back to question 7 on page 5 and to pick out the similarity ('Why do you think the writer ... ?'). Discuss how they answered that question yesterday and how they need to answer this question (authorial intent). Discuss the wording of questions 4–7. Turn to page 14 and discuss the implications of the three marks for question 2.	**Independent / guided work** (20 minutes) Children answer questions 4–7 and 1 and 2 on page 14 independently.	**Plenary** (20 minutes) Discussion of children's answers. Consider the nature of the questions and how they compare with questions asked about narrative texts and poetry.
Wed	**Shared reading and writing** (60 minutes) Remind children of the strategies for accessing non-fiction texts (Resource Sheet 1). Ask children to read text individually using appropriate strategies, (e.g. *Great Walls of the World*, pages 11–13, *2000 KS2 test)*. Discuss the strategies they used and the different ways the information is presented. Convert the information from the *Concise Guide to Washington* into a three-bullet 'fact box' and ask which fact is missing. With reference to yesterday's discussion about the sorts of questions which can be asked about non-fiction texts and the different levels of answers that merit one, two or three marks, ask the children, in pairs, to devise a question which would require a one-mark answer. Take some of their suggestions and discuss. Repeat with questions requiring two and three marks. If they don't suggest it, ask whether the information on the page could, in any way, be presented in a chart, as in 'The truth about Miss Muffet' Answer booklet. Read questions 17 and 18 in the answer booklet and ask the children what sort of mistakes people might make when answering these questions. Ask half the class to discuss question 23 in pairs and the other half to discuss question 14 in pairs. Pair up the pairs to exchange thoughts on each question. Take some feedback centrally. Using information in the mark scheme, discuss the nature of the answers expected to question 27 to gain maximum marks.		
Thur	**Independent/guided work** (30 minutes) Children answer all the questions on section 2 of the test paper *Built to last?*	**Plenary** (30 minutes) Review the children's answers.	
Fri	**Independent/guided work** (45 minutes) Under 'test conditions', children read the reading booklet *Ocean Voices (2001 KS2 test)* and answer all the questions in the answer booklet.	**Plenary** (15 minutes) Review the children's answers.	

Week 5 Non-narrative writing

Day 1	**Shared reading and writing** (20 minutes) Remind the children that in the test they will be asked to do two pieces of writing – a longer and a shorter piece. One of them may be non-narrative so this week they will be practising both longer and shorter non-narrative tasks. Demonstration-planning: using two different non-narrative questions from past papers, demonstrate creation of own writing frames in response to a particular writing stimulus, e.g. *Tried and Tested (2002 KS2 test).* (Resource sheets 3 and 10). Emphasise need to adapt/combine familiar elements from known text types according to particular audience and purpose. Demonstrate note-form planning using one of own frames (Resource Sheet 10).	**Independent/guided work** (25 minutes) Working independently, children draw up two planning frames and complete note-form plans for one frame.	**Plenary** (15 minutes) Children present their plans orally, respond and improve.
Day 2	**Shared reading and writing** (30 minutes) Demonstration-writing: using planning notes (Resource Sheet 10), demonstrate composing clear opening paragraph, with definition, statement of purpose, etc. as appropriate.	**Independent/guided work** (30 minutes) Working independently, children follow the plan and write remaining paragraphs, using sub-headings, bullet points as appropriate and leaving space for future revisions.	
Day 3	**Shared reading and writing** (15 minutes) By agreement with the children, choose a good example (perhaps not the best) of their reports, enlarge and discuss its effectiveness in terms of style and punctuation. Then look closely at the ending. Ask other children to read out their endings. Consider the sorts of ending sentences suitable for an evaluative report such as this one. Ask the children in pairs to decide an even better final sentence to this report than they have heard.	**Independent/guided work** (15 minutes) Children read their reports to their response partners, looking in particular at the final sentence. Together pick out the most successful parts of the two reports and some parts which could be improved. Each child revise their own report by deleting and adding in the space provided.	**Plenary** (30 minutes) Enlarge and display a marked script, e.g. the non-narrative 'longer task' *The healthy snack shop* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample.** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.
Day 4	**Independent/guided work** (45 minutes) Test practice: timed writing of a non-narrative longer task (45 minutes) under test conditions. Use 2003 sample material from QCA or adapt a non-narrative title from a past paper, e.g. *Community Park* (2002 KS2 Test).	**Plenary** (15 minutes) Display the assessment focuses under the headings of the three strands for the longer task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.	
Day 5	**Shared reading and writing** (20 minutes) Enlarge and display a marked script, e.g. the non-narrative 'shorter task' *Safety in the kitchen* in the QCA sample material **www.qca.org.uk/ca/tests/2003sample.** Discuss with the children how the piece of writing was marked and go through the procedure for the writing test using guidance from QCA and Resource sheet 3.	**Independent/guided work** (20 minutes) Test practice: timed writing of a non-narrative shorter task (20 minutes) under test conditions. You could adapt a title from a past paper.	**Plenary** (20 minutes) Display the assessment focuses under the headings of the two strands for the shorter task. In pairs, ask the children to mark their work against the focuses. You may wish to emphasise some focuses more than others depending on the needs of the class. Discuss any issues that arise.

Transcript of lesson for Week 1, Day 1

(taught by Year 6 teacher, Jude - children's responses and contributions indicated by series of dots........)

We're going to start our preparation for the tests today. Do you remember I told you last week that we'd start looking at some real test papers? We're going to do this for the next few weeks in the Literacy Hour, so you get very familiar with the way the tests are laid out, and the different sorts of questions you might get. Then when you take your test you'll be really confident and know exactly what to do .... Yes, Daniel, it's a bit like rehearsing for a performance. Now, in the reading test, you'll be given a booklet to read, and another booklet to write your answers in. If you opened the reading booklet and saw this (showed OHT of Contents page of 'Built to Last?' - 2000 test), can you tell me what you're going to have to read? .... Good, Charlie, you've seen straight away that there's a story first, then some non-fiction pieces in Section 2. There usually are two or three sections with different kinds of texts in them. We're only going to be looking at reading and answering questions on stories, or narratives, this week - we'll do some preparation on non-fiction and on poetry in other weeks.

I am going to ask you to read the story in this Built to Last reading booklet but before I do, I am going to read one to you and we will check the strategies you need to use when you read a short story in a test. Watch what I do. [Put up OHTs, read the story and circled names of characters and some other significant words and phrases, sketched a couple of reminder drawings and decoded a few tricky words. Explained why I was doing it........]

.... Now your turn. You have 10 minutes to read this story No more school? Pick up your pencils and use them to guide you through the story. Make only just enough marks to help. When you have finished, you can make a note on your white boards of the strategies you used to help you read the story quickly and fix it in your heads.........

.... before we talk about the general strategies, let's check a few words. [Pointed to the word 'sycamore' on the first page.] Marnie, don't tell me what this word is - what is it the name of? .... Yes, the tree. We know Kevin was looking at a tree and it says 'It was a half-dead .... yes, Pritpal? .... sycamore' that had been blasted during the winter by a storm. Had you heard of a sycamore tree before? .... but it doesn't matter, does it, because you can tell it must be a tree because of the sense. So even if you can't read or don't recognise all the words, you can work out the gist of it .... What about this one? ....

.... Now let's look at what you did to fix the story. Blane, what marks did you make on the first page? .... Good, you fixed a time (May), place (school) and one of the characters (Kevin). Cary, I noticed you have put arrows at the beginnings of some of the paragraphs - why? .... I suppose you could call them scene changes. So, Kevin was in class, by the tree, back in class, home, science lab in school, etc .... and you put in the time-lapses instead, Susan. You make a good point there; you mustn't clutter the text with marks. That will just be confusing when you come back to it to look for the answers to the questions - just some marker points such as changes in place or time to help you to structure it. . . . . Absolutely, Ayinde, the pictures are very useful markers for where to find information quickly.

. . . . Right, that brings me on to the questions. I'm going to read you the instructions about questions in this answer booklet. [Read aloud page 3 of booklet on OHT.] So that tells you to be ready for all these different kinds of question, but also you need to know a few other things, and I'm going to write these on the board so that we can refer to them again. Firstly, sometimes the questions tell you which page to look at for the answer, so you need to find it quickly and reread the necessary part, not the whole page. Here's an example - question 7 [Read this question] where you need to find the section on page 6 with those two words in bold in it, and reread it. Secondly, go through the questions one after another. Don't miss some out and jump ahead, because often you'll only be able to answer one question if you've thought about the question before it. Thirdly, look at the number of marks there are for each question, written under a little box next to the question. If there are 2 or 3 marks for a question, then either you're being asked to retrieve several pieces of information, or you might be being asked to dig a little deeper, perhaps using deduction to explain the reasons for a character's behaviour, or analysing the author's language, and giving your opinion. Fourthly, always read the questions very carefully indeed, asking yourself: 'What sort of question is this?' And that's what we're going to do now, really look at some questions very closely. [Gave out copies of answer booklet.]

Question 1. [Read instructions, question and possible answers aloud.] Now although I'm pretty sure I know the answer, I'm quickly going to check back to the start of the story to make sure I don't make a careless mistake - that's right, it was outside his school so I'll put a ring round that answer. Just notice, will you that two of the answer choices begin with 'in his' and two begin with 'outside', which means it would be easy to make a mistake and pick the wrong one. Now I'll give you two minutes to answer question 2 . . . . Yes, it is 'came apart'. How did you work it out? . . . . Right, you need to find the right section of the story. Anything you needed to beware of in this question? . . . . Good, you have to read the parts of the sentence either side of the answer choices, not just the words, 'When the egg', but 'Kevin found an unusual bug inside it' as well. Now I want you to answer questions 3 and 4 please . . . . Any problems? No, there shouldn't be, as long as you read the question carefully. These are one-mark questions, the first few questions usually are, but you'd be surprised how many people waste them by being careless, so make sure you're not.

OK, what do you notice about question 5? . . . . Yes Alfie, well done, it's a two-mark question. What did I say earlier about 2 and 3 mark questions? It's here on the board. . . . . Yes, thank you. Let's reread it and then talk for one minute with the person next to you about 'What sort of question is this? What's it really getting at?' . . . . Yes, you're being asked to work something out. Those words, 'Why do you think' are a clue, aren't they? It's not just about finding the right bit of information like the first four questions. . . . . Good, Errol, you must find and read the relevant part on page 6 - everyone do that now please. . . . . Yes, he wanted to keep it a secret. If you wrote that as your answer, you'd earn one mark, because you've explained that he didn't want his friend to know what he really had in his pocket. To get two marks, you need to say why he wanted to keep it a secret. So look in the text, see if you can find a reason. Anyone? . . . . Good, because he thinks an adult will take it from him if they find out about it, and he won't have a chance to really look at it properly. If you just say that his friend might have told an adult, that doesn't explain what Kevin was afraid would happen.

I'm going to give you 10 minutes to answer questions 6, 7 and 8 on your own. Remember what I've said about rereading the relevant part of the story, about seeing how many marks the question is worth, about thinking what it's really asking. Off you go, then. . . . .

OK, question 6 - what did you notice about the layout of the question? . . . . yes, it's in two parts, but it doesn't give you a page reference. . . . . True, Alfie, there's a picture that helps you find it. Now, part (a) . What's the key word in the question? Absolutely, 'purpose' is the key word. It means the reason Kevin went to see Mr Cooper. And the reason was? . . . . Exactly, because he had tried to find out what kind of bug it was on his own, as it says at the bottom of page 5, but he couldn't so he needed help. So if you just wrote, 'To show Mr. Cooper his photo of the bug', you wouldn't earn the mark, because you didn't give a reason for what he did, you just told us what he did in slightly different words. What about part (b)? . . . . That's a good answer, 'He thought Kevin was playing a trick on him.' You need to have thought about how Mr. Cooper behaved, and the reason why. Now question 7. I already mentioned that you had to find those words in bold - who can give us an answer, then? . . . . Yes, it's because the bug seems to look really ordinary, isn't it, when he's been imagining all sorts of exciting things about it? As long as you mentioned that it looked or behaved like any normal insect, that's fine. So it was important to read the next sentence, wasn't it, because the answer was in there, and not only in the bold text. Lastly for today then, number 8. Two marks for this. What strategy did you need to use to be able to answer this? . . . . Good, you had to scan the text and find those two main points in the story. Where was the first one? . . . . Yes, when he decided not to tell his friend what he'd found. Do you remember I said earlier that one reason why you need to work through the questions in the right order is that sometimes answering one question will help you answer another one? . . . . Thank you, Charlie. Yes, you'd already covered this when you were thinking about question 5, hadn't you, so that helped you to find one of those two main points for number 8? What was the other? . . . . Right, when he showed the photo to Mr. Cooper, he made a decision not to tell him about the bug, didn't he? . . . . And because you've just answered question 6, that bit of the story is still in your mind, too. Well done, everyone.

Tomorrow we'll carry on with the questions for this story, and see how to tackle some of the three-mark questions too.

Extracts from transcripts of lessons for Week 3, Days 1 and 3

(taught by Year 6 teacher, Jess - children's responses and contributions indicated by series of dots ....)

Day 1

Today we are going to turn our attention to poetry revision and I want to start off by having a good, close look at everything we know about how to read poetry. It's important that we all bear in mind that poems are usually shorter than stories, but much more intense. Often, the meaning - or meanings - of a poem are sort of 'hidden' quite deeply inside it and the challenge for the reader is to get to those meanings somehow: to work them out .... a bit like a word-game, if you like. When people talk about deduction and inference in reading poetry, this is what they mean. You have to think about the clues.

Just a reminder for you! A lot of what we have already revised about how to access the meaning of a narrative text is going to be really useful here. There's a lot of crossover between the skills of reading fiction and the skills of reading poetry. So that also means that whatever revision we do on poetry will reinforce our narrative work - especially when we think about things like appreciating imagery, feeling an atmosphere or noticing changes that occur as the text moves on.

Everyone has a copy of a poem called Owl by Pie Corbett, which is new to the class. Let's first take a few minutes to read and appreciate the poem privately. Try to get a feeling for the structure of the poem, the subject matter and any main features that strike you. Note a few points on your white board and be ready to discuss........ Right, show me your white boards; what are the first impressions? .... Obviously, it's about an owl........ Two verses and a one-line ending........ A very dark feeling about it all .... set at night .... dark and dramatic. Thank you. Lots of good points there. Well spotted; that eerie sort of owl-sound at the end; very atmospheric! .... Good, you spotted that image of bandages being tied around the countryside .... a bit like strangling, I agree with you .... Not a lot of rhyming words .... Short lines; one word or two words sometimes. OK, we have a pretty good idea of the poem we're dealing with. Excellent; we have completed the first step in our reading process. Just take a few minutes now to annotate your own copies of the poem. Draw boxes around the verses to show the structure and make a few quick notes.

.... Now we need to re-read more carefully, bearing all that in mind. This time, we've got to try to be even more sensitive to the images and ideas presented, and the words that the poet uses to build them. We really need to puzzle out what's going on here. I'm going to ask you to read the poem again, slowly and thoughtfully, then bounce your ideas off your talking partner. Be ready to feed back to me about the deeper meanings or hidden messages that you can spot. What is the theme of the poem, as opposed to the simple subject matter? Think about the differences between the first and second verses, too.

.... Great, I heard some well-focused talk going on there. Let's get together and share ideas. What did people spot this time? Even more importantly, how did you reach a deeper understanding? What strategies did you have to use to get there? Hands up .... Mmm, I expect we would all agree with you about the theme of killing and death .... the owl as a hunter and killer. Someone else? .... Yes, you've made a really effective association there between the owl and darkness and death.

Good word someone chimed in there - 'sinister'! You did well to remember that from our revision of narrative: brilliant! So, what did we have to do to make those links. What had to happen in our heads? .... Yes, the author gives some clear direction, doesn't he? Those words at the beginning of verse 2: 'Owl was death' .... Yes, thank you, that comes just after the first real hint of the bird's true nature, doesn't it? - those last two lines of verse 1: 'Talons ready to seize and squeeze.' Explain to me how that hint works. Does the author actually mention death there? .... No, you're quite right, he doesn't have to. Why? .... Yes, because we all know what happens to little creatures that get seized and squeezed in the terrible sharp feet of an owl. But we have to think it through; the poet isn't spoon-feeding us. And I think we're starting to get to the main difference between the verses. What is the contrast? .... Thank you. The first verse sort of describes the owl itself and hints at its killing power; the second verse focuses on the deathly power of the owl. Good detective work! Quickly make notes on your copies.

.... Right, can we look at the actual lines now? Can anyone spot any features - their length, their layout, the number of them, etc. - that add to the style of the poem and make it more effective? Talk to your partner and try to record at least two points on your white boards here........ Boards up, please........ Over here we've got a good point about the first two lines of each verse being very similar; almost the same, in fact. Good. But, can anybody develop that a bit? If they aren't exactly the same, there must be a key difference. What is that difference, and what does it do for the poem? .... Good try; the first says the bird was 'darker', the second says it was 'death'. You've only described the difference, though. Try to analyse it now........ Anybody? .... Yes, I agree, it does sort of summarise the progression from darkness and a hint of death in the first verse right into real deathliness in the second. Well done. And what about the effect of that near-repetition? What does it do for the reader? .... Good answer: repetition can have a dramatic effect. Can anybody add to that? .... Mmm, the start of the second verse made me think back to the first verse, too. So that is an additional effect, too. Can you think what I mean ? .... Yes, from our narrative work again, cohesion. Of course.

Any other points on your boards about the lines? Yes, somebody has noted that the voice that you hear in your head when you read this poem 'talks' in short, dramatic chunks of meaning. Well done. Someone else has noted a slow pace too. Does the grammar make a contribution to that? And is the pace the same right through? Have a quick think about that with your partner, please........ OK, what do we think? Yes, it's not written in sentences. Can anyone explain how that affects the pace? .... Of course, it means that the language doesn't flow quite as smoothly. Did anyone notice an increase in pace at all?

.... Oh, very nice, I like that connection .... it does go into a quicker sort of 'house-that-Jack-built' rhythm for most of the second verse. Can you explain the effect that it has on the reader? .... Brilliant; it almost makes you feel the swiftness of the shadow of death spreading over the hills. Very spooky!

Now I want to look at some of the more obvious poetic devices and see how the author used them. First of all, rhyme. There isn't much, but he really made it count. In pairs, analyse the effect of the rhyming words, 'seize' and 'squeeze', then find another obvious piece of wordplay and tell me what it does, and how it works. .... OK, what do we think about the rhyme? .... Of course, it's the only bit, so it stands out. Which makes readers do what? .... Yes, notice it. So it has more impact. And the author needs it to have impact, because it is a heavy clue for us to think about. And the other thing? Hands up, who spotted the alliteration? Of course you did. What is its effect, and how does that work? .... Naturally, it's hard to say three words together starting with 'st', so you end up having to say them slowly and deliberately. Try it! Are we right? And that makes another contribution to the drama and the impact.

Last of all, let's unpick that image in Verse 2. We already referred to it briefly at the beginning. Can anyone summarise? .... Thank you, that image of the bandage tying up the countryside in knots. Very powerful; quite sinister too .... it almost makes me think about a kidnap victim; all tied up and unable to see, and completely in the power of a merciless killer. Would you agree? What are the sinister words here? .... Yes, 'tightened', 'knot' and 'blindfold' .... Yes, 'fear' too, though it's much more obvious and not quite so thought-provoking. Another powerful word in that verse? .... 'Swamped'. Well done. Can you say a bit more? How does that make you react? .... I agree; it's a really 'big' sort of word, isn't it? Sort of makes me think of drowning.

Day 3

Today we're looking again at the poem, Owl, which we first read on Monday. We've focused a lot on reading strategies we need for poetry .... the kinds of thinking we do to get to the real meaning of a poem .... a bit like solving a puzzle, we said. So, I'm going to give us all a few minutes to read through this poem again privately and have a good think about what it means and how we react to it. I want everybody to be conscious of the strategies they are using as they read.

Next, I want to shape today's discussion around the kinds of questions we might find in a test. We found already that test questions require us to use a range of different strategies. Let's check yesterday's list, and we can add to it as we work. Let's start with information retrieval. What did we say that was? .... Yes, finding what the text says; finding points of information from the text. Good. We also found that the marks attached to a question can help us work out how to answer it – one mark for a simple finding of information or simple inference; two for more information or for some interpretation; three if you have to give a justified opinion or a detailed interpretation of imagery or do some detailed comparing and contrasting, etc.

Think about a one-mark information retrieval question that could be asked about this poem. Take a couple of minutes to discuss with your partner, and write your questions on your white boards........ OK, boards up. Here's a very simple question: 'What creature is this poem about?' Good try, but can anyone say why it's a bit too simple? .... Of course, it's so obviously about an owl. Why? .... Yes, the title and the first word tell us straight away what the subject matter is. But I can see a more suitable question on this white board: 'What is it about the owl that the poem focuses on?' This one is a bit more related to theme, but it is still pretty clear. What would the key words be? .... Absolutely. You'd have to highlight 'what' and 'focuses'. Now, can we paraphrase the question to make the meaning clearer for ourselves? .... Good suggestion; something like, 'There is something about the owl that the poem is mostly about; what is it?' Do we think that's a fair question for one mark? Yes .... not too simple; not too hard to answer.

And what would the answer be? Try it on your white boards now .... Well done, it's about the fact that the owl was a hunting bird; a killer. This just needs a very short answer - something like yours, there .... 'The owl was a killer.' .... or even just your one word, 'hunting' at the back there. Well done. How do we know this, by the way? What strategies were needed to get to that understanding? .... Yes, thank you. You just needed to keep reading. There's the point about its talons being ready to seize and squeeze at the end of the first verse. What else? .... Well done. That second verse does make it pretty plain........ Somebody just made a good point there........ You can't just read the first question and then read the first part of the text, you have to have read and considered the whole poem to answer this question properly. Good point!

Now, a question worth more marks might ask you to do some deduction. What is that?........ Yes, doing the Sherlock Holmes thing! Spotting the clues and coming to a sensible conclusion. Remember that making associations is an important part of deduction and inference. If you don't make associations, you won't get the full power of the hints and suggestions that you have to be sensitive to. It's a process of going beyond what is actually written to get to the meaning inside the poem. So, I want you to try to frame a two-mark question that focuses on the association, the relationship between the owl and the darkness in the poem. Are we all OK with that? .... Do we appreciate that the owl is strongly linked to the darkness? .... Remember that it is not just simple darkness - like a dark night, or a dark colour - that we are looking at here. Use your powers of association .... What is darkness often associated with? Don't tell me now; work it into your questions and answers. OK, then, work in pairs again; discuss with your partner and write on your white boards........ What have we got? Lots of you have written something like 'Why is the poem set at night?' or 'How is darkness important to this poem?' Yes .... good one! Those both look like very simple questions, but we know that they're worth two marks, so they need a bit more than a simple answer .... maybe two parts to the answer, or a bit of explanation to go with it. Back to our key words .... here's a really important point .... if a question uses the words 'why' or 'how' you've got a big clue that you have to explain or interpret something. A paraphrase of this might be ....? Yes, something like that .... 'Explain why the dark night time setting is important to our understanding of the owl.' Can everyone try to answer that one please, on the white boards now. See if you can come up with a one-mark answer, and a two-mark answer .... and be able to explain the differences between them........

OK, let's see what you've written for one mark .... 'Owls hunt at night in the dark; they're nocturnal birds.' .... good word there! One mark, or two? .... Yes, I agree, it's still only worth one, despite that good word. Why? .... Of course, because it only gives a simple fact .... it's correct, but too simple to be worth two marks. What else would it need to earn another mark? .... Let's see .... Yes, most of you have brought out that link between darkness and death, or noted that a night-time setting is often used to increase tension, bad feelings, etc........ so you put in something extra about authorial technique. Well done; lots of those answers would be worth two marks .... and every mark counts!

Now, if we wanted to bump that up to a three-mark question, we have already found that we might have to offer a justified opinion or perhaps an interpretation with quotes. Can you put together a three-mark question focusing on this darkness thing? Talk to your partners, and really try to come up with a question that probes the text and challenges the reader. On your white boards, please........ Show me. Quite a range; good thinking. Let's look at this one .... 'How does the author make the owl seem very powerful in the second verse of the poem?' Is everyone OK with that? Do we all get a feeling of that power? What are the key words? .... definitely .... 'author', 'how', 'powerful' and 'second verse'. Thank you. Can anybody paraphrase .... yes, thanks: 'What is it that the writer did to make the owl come over as very strong?' So our clear focus is on what? .... Yes, authorial technique ....details of exactly how Pie Corbett made careful use of words and ideas to build up that idea of the owl's strength. In the second verse, remember! Make sure you focus on the right place in the text .... there's no point in producing a Brain-of-Britain answer about the first verse; that won't get you any marks at all!

OK, so what would we have to do for three marks on this one? .... Lots of good ideas there .... we could explain the power thing; give details about the association - probably using quotes; Yes, I agree ....we'd have to make and explain inferences. Do some reading between the lines, if you like .... above, below and between the lines! Perhaps we'd offer a bit of interpretation. Let's do that now, on our white boards. OK, show me .... Yes, good, someone has made a detailed explanation - with quotes - describing the way darkness spreads over the hills and showing how the owl flying through the darkness let it seem to spread out over much more land than a real-life owl could manage. Great. And we have another answer here that looks at the image of the owl flying around the countryside with bandages of darkness, and tying everything up. Excellent! Someone has referred to the fact that the owl must be really terrifying if it can make the hills so frightened they go blind! Well done to all of you who used words like 'The author used the words'.

Transcript of lesson for Week 4, Day 2

(taught by Year 6 teacher, Sandy – children's responses and contributions indicated by series of dots........)

Let's start today by reminding each other of the different strategies we might need to use when we read test questions. We've been doing this for a few weeks now so you should be able to give me lots, really quickly........ Good, checking which part of the text it refers to, and re-reading it, yes .... maybe underlining key words in the question........ seeing how many marks it's worth, very important, why?........ Good, both of you are right, it gives you clues about the depth of the answer you need to give, or sometimes the kind of answer........ That's it, you might be asked to deduce information, to infer by reading between the lines, or........ what else?........ analyse something in the text........ Or interpret........ And most importantly, you need to be asking yourself 'What is this question really getting at? What's it asking me to do?'

Now I want you to find pages 8 and 9 in the reading book, and pages 10 and 11 in the answer booklet. Just organise yourselves so you can see both comfortably........ good. Look at question 1, and tell me what it's asking you........ Quite right, it's not asking anything is it, it's telling you to fill in boxes on a table. How many separate bits of information will you need to find?........ Yes, four, because there are four boxes to complete. When I refer to the mark scheme, I find that if you fill in three of the boxes correctly you only get 1 mark, but if you fill in all four correctly you get 2 marks – the fourth box is worth a whole mark, so you need to make sure you find all four, don't you? What strategies would you use in order to be able to do that?........ Right, first you need to locate the part of the text which will have the information about – who?........ Yes, Dr Muffet, his name's in bold in the question. Where are you looking?........ Good, we know from experience that the first questions usually refer to the earlier parts of the text, so you'll probably start scanning page 8........ Well done, you've picked out Dr Muffet........ Yes, underlining will be a good strategy to use........ underlining what?........ two dates, a name and a job. Thanks, Kurt.

I want you now, on your own, to write the answers to question 1 and question 2 on your clipboards. Then we'll check them together in three minutes........ Becky, read out your answers for number 1, please........ Thanks, everyone get those right? Now number 2, please, Billie........ That's a good answer, because it gives a reason. Billie hasn't just said that the language in those two lines in italics is different from nowadays, that doesn't say how it's different. She's said that some of the words are spelt differently from how we spell them now. Anyone got an alternative?........ Yes, that's an acceptable answer too, saying that it uses words that we don't use any more, and giving an example of one of them – 'physicke'.

OK, on to question 3. Read it to yourself........ now turn back to page 5 of the answer booklet and read question 7 on that page........ What do you notice about the two questions?........ Excellent, Todd, they both include the words, 'Why do you think the writer ...?' So what sort of question will this be? What's it asking us to comment on?........ Look at our checklist on the wall there to remind yourselves if you need to........ Good, well done, Alison, authorial intent, that is, why the author chose those particular words, what effect was he or she aiming at? In your answer to question 3, to get both marks, you'd need to say that the author chose those words creeping and tickling because they are words that can refer to spiders and to coughs and colds as well - we talk about a 'tickly' cough, don't we, or having a 'tickle' in your throat? And spiders creep along and if they walk on you they tickle........ You've made a useful point, Lee, all that work we did on poetry questions will help with questions like this one, that are about choice of language.

For the next few minutes, we'll look at the way the next few questions are worded, then I'll ask you to answer those on your own. Question 4 [Read this question aloud], what is it focusing on? .... Yes, the effect on the reader. Those cartoons have been put there for a reason, and this question is asking you to think about what the reasons are. Question 5's in two parts, part (a). [Read this question aloud] is asking you to comment on .... ? .... Yes, good, we know from all our work on connective phrases when and why you'd use phrases like these. Part (b). [Read this question aloud.] What will you need to do? .... Yes, scan the section on page 9 that has the two phrases in bold in it, and underline another one. The wording of question 6 is very precise. [Read this question aloud.] The first sentence tells you exactly where to look. Just read the second sentence and then tell me why you think certain words are in bold........ Well done, I'm sure you're right. It's to warn you not to use the words from the cartoon, or from anywhere else on the pages, but to write your answer using information that's in that paragraph, so you must make sure you include some of the information in your answer, but putting it into words that Dr Muffet might have used. Question 7 [Read this question aloud] - you shouldn't have any problems with, so long as you make sure you tick three boxes. Finally, I want you to turn to page 14 and look at question 2 there, because you can earn up to three marks for it. What do we think the key words are in this question? .... Discuss it with your partner for two minutes........ Yes, I agree, 'fully', and 'all'. And I would also add 'evidence'. The mark scheme tells the marker to give one mark if the answer is a general one that summarises the contents of the booklet, and two marks if the answer shows that you've thought about the impact, or the effect, of at least one of the three texts about spiders, and how that might make someone change their mind about disliking spiders. But to get three marks, your answer needs to explain key points from two or more of the texts that could help to change people's minds. Right, now I'm giving you about 20 minutes to answer those questions. I'll write the numbers up on the board, questions 4, 5, 6, 7, and 2 on page 14 ....

Extract from 20-minute plenary

Before we get into how you answered question 5, I want to mention that in question 4, you were asked a different sort of question from any that we've looked at in the test papers for poetry or narrative. That's because we're looking here at non-fiction texts, and as you know, a very important feature of non-fiction is the way it's structured and the different ways that information can be presented to readers, depending on the purpose........ Yes, Todd, and the different language features too. When you're answering questions on non-fiction, be aware that there will probably be at least one question, and maybe several, about the way the text is presented, or structured, and the effects of that. Did anyone find there was another question you tackled on your own, apart from number 4, that did this? .... Hannah says question 7 - that was about understanding the purposes of different texts. Any others? .... OK, let's carry on going through these questions one by one and see if there are any others that are specifically about the 'non-fiction-ness' of these texts.

Transcripts of extracts from lesson for Week 5, Day 1

(taught by Year 6 teacher, Sandy - children's responses and contributions indicated by series of dots ....)

.... Today I want us to have a go at Tried and Tested - the report - because we are practising non-fiction writing this week. You have the double page spread of the task and the planning sheet in front of you.

Let's unpick exactly what the task involves. That is the page on the left. You can see how the page is divided: at the top, a picture of the bag with writing above and below - the task itself marked by wide lines - four bullet points. From this information you need to answer three questions.. ...... Thank you, Liam - 'What'? 'Why'? and 'Who for?' What do I have to write? Why? And who am I writing it for? Now read it through on your own........

Let's have some answers to my 'What', 'Why' and 'Who for' questions. What? .... yes, a report, Why? .... to say whether the bag was any good .... and who for? .... The company which makes the bag. Good, so what kind of report are we writing? Remember we write reports a lot in geography and science but when have we reported on how we made something? .... Of course, when we made the slippers in D & T .... yes, an evaluative report. Here we are asked to give the company information to help them improve the bag. They've asked for four particular things - in the bullets.

Now we need to consider what we are going to say and how we are going to say it. Let's turn to the planning sheet on the right. First the 'what'. Obviously we have to imagine that we've tested the bag out for a month. There are two boxes to help us make up some facts about the bag - things that worked well, things that could be improved. What are the sorts of things that we can say worked well? Look at the picture of the bag, look at the bullet points at the bottom of that page. Any suggestions? .... Maryon? .... I'll just jot down 'plenty of space' .... 'made of canvas, lightweight'. Sam? .... ah, that's for the other column 'not waterproof' .... 'pockets too small' ....

.... so we have lots of facts about the bag that you have discovered whilst you have been using the bag for a month - testing it out. Now we need to decide on order of paragraphs. What planning frame do we usually use for a report? .... Will a spider work here? .... Let's try it. Let's put 'The bag' in a circle in the middle, opening paragraph at the top and closing paragraph down here, and round the edge let's put four circles for four paragraphs - we may not need them all. The opening and closing paragraphs are obvious. What would you put in the others? Lisa? . ... Yes, you could have just two paragraphs, one for things that worked well and one for things to be improved .... that's another possibility, Mijan - you suggest we take one aspect of the bag and look at good and bad points in each paragraph. Can you give me an example? .... Anyone think of another aspect? .... So we seem to have three paragraphs - materials, size and strength. OK, let's rub out this other circle. Remind me what would go in the opening paragraph .... Yes, and the closing paragraph? .... Fine......... Yes, you should definitely make an overall judgement about the bag in the last paragraph.

Now, we've planned what we are going to say. How we are going to say it? For this we need to go back to the audience and the purpose. Audience - who are we writing for? .... Yes, the company, the manufacturer, not your mum or your best friend, so what sort of language would you use? .... quite formal. ....Yes, and you'd want to put in technical, accurate language. .... No, not slang words, so that you would be taken seriously. We've decided to include the good and bad points in each paragraph, so what sort of connectives would you be using? .... Yes, you'd be borrowing from discussion writing, wouldn't you: 'on the other hand', 'however', etc.

Now person and tense. You are reporting on the testing you have carried out over the month. Look at the suggested opening of the report at the bottom of the planning page. It starts with 'I'. You are reporting back to the company so you write in the first person. What tense is that first sentence? .... Yes, when you are telling the company what happened when you tested the bag, you write in the past tense but when you are describing the bag, you may use the present tense. That is fine. ....

Resource Sheet 1 The Reading Test

Reading the *Reading book*

Pupils have a period of time to read the *Reading book* before they are given the questions. **They should be strongly encouraged to make marks on the *Reading book*** to help orient them quickly to the structure and meaning of each of the texts.

Pupils should be reminded to use the range of strategies with which they are familiar if they encounter words they do not immediately recognise; for example, finding the vowels and reading round them to make an attempt at pronunciation in the light of the immediate context and their own knowledge; using general word knowledge and understanding of syntax and context. They should be encouraged not to take undue time and labour – if they still do not recognise the word they should quickly read on. They will often find that text further down the page sheds light and if not, the questions will. In the test situation, possible reading approaches for each type of text include:

Narrative

Pupils should be reminded to use any text-marking strategies with which they are familiar and which can be used very quickly in the test situation (for example, underlining names of characters, putting a star or arrow when the main character(s) are in a different place or time, brief annotations).

- Read the story quickly but carefully – you are aiming to get an idea of the setting, characters and plot.
- Make a mental note of the names of characters, main events, changes of place and time, etc.
- Take note of what the pictures are telling you – this helps to remind you of what happened on a particular page.

Poetry

Understanding a poem can almost be like solving a puzzle – many of the meanings lie beneath the surface and have to be unpicked.

- Read through the poem once and decide what you think the poem is about.
- Read again to find clues to confirm your first thoughts of what it is about.
- Draw boxes round verses/sections; label each section/verse with a key word summing up what it is about.

Non-fiction

The wording of the title may suggest or confirm the text type, e.g. 'How to' probably indicates instructions; a title in the form of a question may indicate discussion or persuasion. However, pupils should understand that texts may be multi-purpose and of mixed type, e.g. not a 'pure' report, persuasion, etc. Reports may contain elements of explanation or recount; an argument may be presented within a letter format; an apparently balanced discussion may switch towards persuasion at the end.

- Skim across, up and down the page(s) very quickly to get a sense of the structure (headings, boxes, etc.).
- Then read each part carefully, making sure you read appropriately for the particular text type.
- Sketch in the framework – e.g. put a box around a definition, main sections of information, etc.
- Be sensitive to changes between text types – mark each one that you notice.

Resource Sheet 2

Reading the *Answer booklet* and answering questions in the Reading Test

- When you open the *Answer booklet*, find the sections for each of the texts you have just read in the *Reading book*.
- Go back to the first section and quickly read all of the questions/instructions in the section.
- Go back to question 1 and underline the key words in the question/instruction and look at the number of marks obtainable.
- Find the text in the *Reading book* to which the question/instruction is referring.
- Follow the instructions carefully.

Pupils should be confident in a routine for answering questions.

- *Answer booklets* for the reading test are usually organised into sections; each section contains questions on a different text in the *Reading book*. (There may be a couple of questions at the end of the *Answer booklet* which refer to all the texts.)
- *Answer booklets* clearly indicate the page or section of the *Reading book* to which it refers.
- They should analyse exactly what a question is asking for by, for example, quickly underlining the key words and thinking through what they need to do. Paraphrasing the question may help. They should note any multi-part questions and/or questions related to one another.
- In each section, pupils should be advised to work through the questions/instructions steadily and consecutively because the questions take the pupils through the text and develop their cumulative understanding of it. However, it is equally important that pupils do not waste time or lose confidence puzzling unsuccessfully over challenging items. After a reasonable attempt, they should be prepared to move on to the next question. Where appropriate, they could be encouraged to enter a provisional answer, perhaps for later revision. Pupils should be clearly reminded that they will find different levels and types of question, worth varying marks, distributed throughout each section of the test paper.
- Because the *Answer booklet* is organised by the reading texts, each section begins with a relatively easy question. Unlike other sorts of tests, pupils should not assume that because they have come to a question that they cannot answer, the rest of the booklet is going to be more difficult, as the next reading text will have easier questions on it.
- Some questions are in the form of simple instructions: for example, to *put a circle around* the best answer from a short multiple-choice selection, or to *find and list* particular words from the text. It should be noted that very few answers need to be

presented in grammatical sentences. Pupils can save time and effort by simply giving the required words or phrases. However, in the three-mark answers, where explanations are required or where the pupil is expected to indicate authorial intent, full sentences could be necessary.

- The number of marks available for each question should be a guide to the depth or breadth of answer required. Less confident readers should be advised not to be intimidated by multi-mark questions – there are almost always one or two marks to be gained by having a go. For example, questions calling for information retrieval may offer a rising scale of marks for extended information. The information does not necessarily get harder to find and copy; it just takes a little more attention. Frequently, three-mark questions will call for *complex inference* or *active processing* of the text, with justification – e.g. *explaining* why a character felt/acted in a particular way, referring to details from action or description; giving an opinion or analysis referring to two or more elements and justifying the answer by close reference to the text. Even these, however, frequently allocate a rising scale of marks according to the complexity of the answer; almost every pupil can gain some of the marks.
- It should be noted that *recasting of information* and/or *simple inference* are often called for in even one-mark questions. Pupils cannot just assume that they are only being asked to *find and copy* in the one-mark questions. Careful reading of *all* questions and instructions is required.

Resource Sheet 3 The Writing Test

This year (2003) there are alterations to the writing test. Two writing tasks will be set, a longer and a shorter task. There will be no choice of tasks, so children must be prepared to write narrative and non-narrative longer and shorter tasks. The two writing prompts will target different purposes and forms of writing to give a range of evidence of children's attainment.

The longer task – *getting it all together*

In the longer task children will be expected to plan, organise and sustain their writing over several events or ideas. They will be aiming to shape what they write for the reader and give it coherence over the whole piece. The time given for this task is 45 minutes. Deciding the overall structure of the text is important in the longer task.

The shorter task – *every word counts*

The shorter task will be more limited in scope and specified so that children will not be expected to write at length. They will be asked to write precisely and concisely, and more successful pieces will distil meaning in carefully chosen words and constructed sentences. Children will be expected to write about 2 or 3 paragraphs and the time given is 20 minutes. As the task will be focused on an aspect of a complete text, deciding the overall structure of the text is not an element of the shorter task.

Pupils should be made clearly aware that their top priority for both tasks is to show their writing skills to best advantage. Teachers should provide ongoing opportunities for pupils to evaluate their own writing performance and build a reasonable understanding of their strengths and weaknesses in both kinds of tasks and in writing narrative and non-narrative text types.

Unpacking the tasks

Unpacking the tasks

- Read the prompt for the task carefully, marking the significant words and phrases.
- Find out from the prompt what form of text you are expected to write, e.g. narrative, letter, report.
- Find out the audience and purpose for the task.
- Decide what style would be the most appropriate, e.g. formal, chatty.

Before rushing into the planning, children need to read the task very carefully, underlining or circling the significant words and phrases. They need to be clear what form the text is going to take. But within that they need to establish what the purpose is and who the audience is so that they can decide on style and language features. Depending on the purpose and audience, a letter, for instance, could be a recount of an experience written in the past tense or a summary of the reasons for needing extra pocket money written in the present and alluding to future plans.

Planning

Planning

- Read the planning prompts carefully
- Use the planning formats given or substitute your own
- Even in non-narrative writing, you will usually need to invent some of the information
- Plan in note-form in the tense you are going to write in
- Plan all the stages in your writing right through to the end

The tasks in the writing test generally offer a small number of helpful *hints* for planning format. These usually reflect some of the criteria that will subsequently be used to evaluate scripts. It is, therefore, important for pupils to read these carefully and plan to use them as fully as possible. Pupils should be aware that the completion of some fast planning for the entire piece of writing is critical to the constraints of the test situation.

Planning sheets are given and should be used. For the longer task, planning for structure may well go beyond what is given in the prompt.

In non-narrative writing tasks, pupils will be expected to use their knowledge of non-fiction text types. The content for non-narrative writing tasks may be true or invented. Pupils should be encouraged to decide their content and details at the planning stage, taking full advantage of real-life or reading experience to create a convincing body of material.

For best use of time, planning should be done in *note-form* only, using single words and very brief phrases.

To avoid potential confusion during the subsequent writing, pupils should be encouraged to plan using the verb *tense* in which the text will be written, e.g. use past-tense verbs for recount and conventional narratives; present-tense for explanations and some reports. Teachers may wish to point out that some of the planning hints may not have been written in the tense the children propose to write in.

It is at the *planning* stage that the conclusion should be considered in some detail, as it is more likely that pupils will write with appropriate pace and clarity if they maintain a clear sense of where their text is leading.

Opening and closing the text

Opening and closing the text

- Use an opening sentence which makes the reader want to read on
- Use a closing sentence which makes the reader think for a bit longer

Pupils should be readily familiar with a range of strategies for introducing a text so that it claims the attention and interest of a reader. Textual flow is also greatly influenced by the opening lines. This will, of course, vary according to planned text type and content. Pupils should adopt a routine of mentally rehearsing possible opening sentences before committing their final choice to paper.

Pupils should be familiar with a range of strategies for rounding-off a text satisfactorily. This will also vary according to text type and content, and will be affected by the main body of the text. Final wording should be settled only after mental rehearsal, and should be shaped by a re-reading of the preceding lines.

Resource Sheet 4 Narrative writing Day 2

Notes on opening of Script 2 (QCA mark scheme 1999 page 49)

- Opening sentence takes the reader straight into the story, though the tense is muddled.
- Information in the next two sentences explains the setting but would flow better if rewritten as one complex sentence – e.g. 'Walking through one of the gallery rooms on a school trip…'
- Unnecessary repetition of picture smiling.
- Use of direct speech would be more effective if alternative verb to 'said' were used, perhaps starting the sentence with the words spoken – e.g. ' "Take a seat please" murmured the portrait, in a deep voice'.
- Unnecessary repetition of 'I was on a trip with the school'.

There is little to suggest the narrator's feelings. This could be brought into the final sentence of the opening paragraph – e.g. 'I was so astonished I could hardly speak, but at last I managed to ask his name.'

Possible opening paragraph for 'If pictures could speak … '

'Stop biting your fingernails!' commanded a loud voice to my left. Guiltily, I put my hands in my pockets. I knew I was supposed to be on my best behaviour here at the gallery – our teacher had drummed that into us on the coach on the way here – but I didn't expect to get told off like that. Besides, as I looked around the room, I couldn't see who had spoken to me. None of the attendants was there; I was quite alone.

'It is unseemly – you must not do it again.' The same voice, full of authority, appeared to be coming from a corner of the room where there were several paintings that all looked hundreds of years old. No-one was there – just paintings. I was rooted to the spot. Someone, somewhere, must be playing a trick on me. Was I going to see myself on TV in a few weeks' time, looking foolish in a home video clip while the audience roared with laughter?

'Do not stand and gawp, child. Come nearer at once!' Now there was no doubt. The voice was coming from one of the portraits.

Resource Sheet 5 Narrative writing Day 2

Possible second paragraph for ‘If pictures could speak…’ – teacher demonstration-writing

- Purpose of this paragraph is to establish the characters.
- Important to use dialogue to reflect the title.

I edged towards the portrait, aware that the eyes of the woman in it were fixed on me. Below the painting, a brass label announced ‘Lady Caroline Collins, with spaniel’.

‘Now girl, make haste and do as I say. I do not know what has become of my maid. Have you seen her?’ Lady Caroline stared at me accusingly. A weak

‘No’ was all I could manage to squeeze out. What on earth was going on?

‘How dare you speak to me like that? “No Your Ladyship” is what you say, and curtsey when you answer’. Curtsey! Me! This seemed to snap me out of my trance.

‘I’m not one of your servants,’ I said rudely, ‘and I don’t do curtsies either.’ I might just as well not have spoken.

‘Now, we have but a short time, and there is much to do, so pay attention,’ she continued, shifting her spaniel irritably to her other arm.

verb indicating narrator’s feelings of fear and uncertainty

verb suggesting importance

detail to help create vivid picture in readers’ minds

old-fashioned language to characterise Lady C.; contributes to sense of strangeness and confusion

adverb suggesting Lady C is slightly threatening

verb implying narrator’s fear is making her throat dry

single words to indicate sudden change in narrator’s feelings and to add a dramatic effect

portraying characters through their action

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Resource Sheet 6 Poetry reading

Owl

Owl
Was darker
Than ebony.
Flew through the night,
Eyes like amber searchlights,
Rested on a post,
Feathers wind-ruffled.
Stood stump still,
Talons ready to seize
And squeeze.

Owl
Was death
That swamped the fields,
For it flew through the dark
That tightened its knot,
That bandaged the hills
In a blindfold of fear.

Owl flew – who – who – who –

Pie Corbett

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Resource Sheet 7 Poetry reading

City Jungle

Rain splinters town.

Lizard cars cruise by;
their radiators grin.

Thin headlights stare –
shop doorways keep
their mouths shut.

At the roadside
hunched houses cough.

Newspapers shuffle by,
hands in their pockets.
The gutter gargles.

A motorbike snarls;
Dustbins flinch.

Streetlights bare
their yellow teeth.
The motorway's
cat-black tongue
lashes across
the glistening back
of the tarmac night.

Pie Corbett

© Pie Corbett, from *The Apple Raid*, Macmillan Pupils' Books.

Resource Sheet 8 Poetry reading

Extract from 2000 KS2 test for schools in Wales

These questions are about the poem *City Jungle*

26. How is the city described in this poem?

Choose the best group of words and put a ring around your choice.

- as a jungle full of friendly creatures
- as a silent and scary place
- as a place full of dangerous animals
- as a noisy but inviting place

26
1 mark

27. *Lizard cars cruise by;*
their radiators grin.

Find and copy two other examples where the poet describes something in the city as if it were an animal.

1. ______________________________

____

2. ______________________________

____

27
2 marks

28. *The gutter gargles.*

In this line, the poet has chosen two words that start with the same letter (alliteration).

Explain why you think the poet chose these words.

____

____

____

28
1 mark
Total

Please turn over

29. What does the poem make you think the city is like?

Explain your answer as fully as you can, referring to the poem.

29

3 marks

Resource Sheet 9 Poetry mark scheme

SECTION 3 – *City Jungle*

26. **Multiple-choice questions**
Focus of question: overview of theme

1 mark

How is the city described in this poem?

Choose the best group of words and put a ring around your choice.

as a jungle full of friendly creatures | as a silent and scary place | [✓ as a place full of dangerous animals] | as a noisy but inviting place

27. *Lizard cars cruise by;*
their radiators grin.

Find and copy two other examples where the poet describes something in the city as if it were an animal.

Up to 2 marks

Focus of question: **textual evidence**

Award **1 mark, up to a maximum of 2,** for quotation of any of the following examples:

- *thin headlights stare*
- *shop doorways keep their mouths shut*
- *hunched houses cough*
- *the gutter gargles*
- *a motorbike snarls*
- *dustbins flinch*
- *streetlights bare their yellow teeth*
- *the motorway's cat-black tongue lashes.*

Do not accept:

- *newspapers shuffle by, hands in their pockets.*

[illegible]
[illegible]

28. *The gutter gargles.*

In this line, the poet has chosen two words that start with the same letter (alliteration).

Explain why you think the poet chose these words.

1 mark

Focus of question: **style/authorial devices**

Award **1 mark** for answers that show a recognition that the sound of the repeated *g* in these words suggests a gargling sound; or answer that comment on the effectiveness of these two words in combination/suggest that the gargling sound makes the gutter seem like an animal.

For example:

- *because the two gs together sound like a gargling noise*
- *because it is a gutter that gargles like an animal*
- *because when it rains a gutter makes a gargling noise with water dripping down it*
- *when water goes past in a gutter it sounds like somebody is gargling.*

[illegible]

29. What does the poem make you think the city is like?
Explain your answer as fully as you can, referring to the poem.

Up to 3 marks

Focus of question: **personal response**

Award **1 mark** for answers that refer to the city in ways suggested by the poem (i.e. inhospitable), but are not supported by explicit reference to the poem.

For example:

- *it makes the city sound like it's crazy and scary and cold, and probably pretty horrifying*
- *a scary dark dangerous place; somewhere you have to be careful when entering*
- *the poem makes me feel that the city is a scary and spooky place. That all the objects in the city at night are against you.*

Award **2 marks** for answers that give opinions about the city that are supported by some textual reference, and make some connections between the jungle/animal images and the wild, lively impression this gives of the city.

For example:

- *as if the city is alive and the objects are real and they're breathing and they're coming to get us*
- *the poem makes you think that everything in the city is alive. The motorbikes, the dustbins, houses and motorways.*

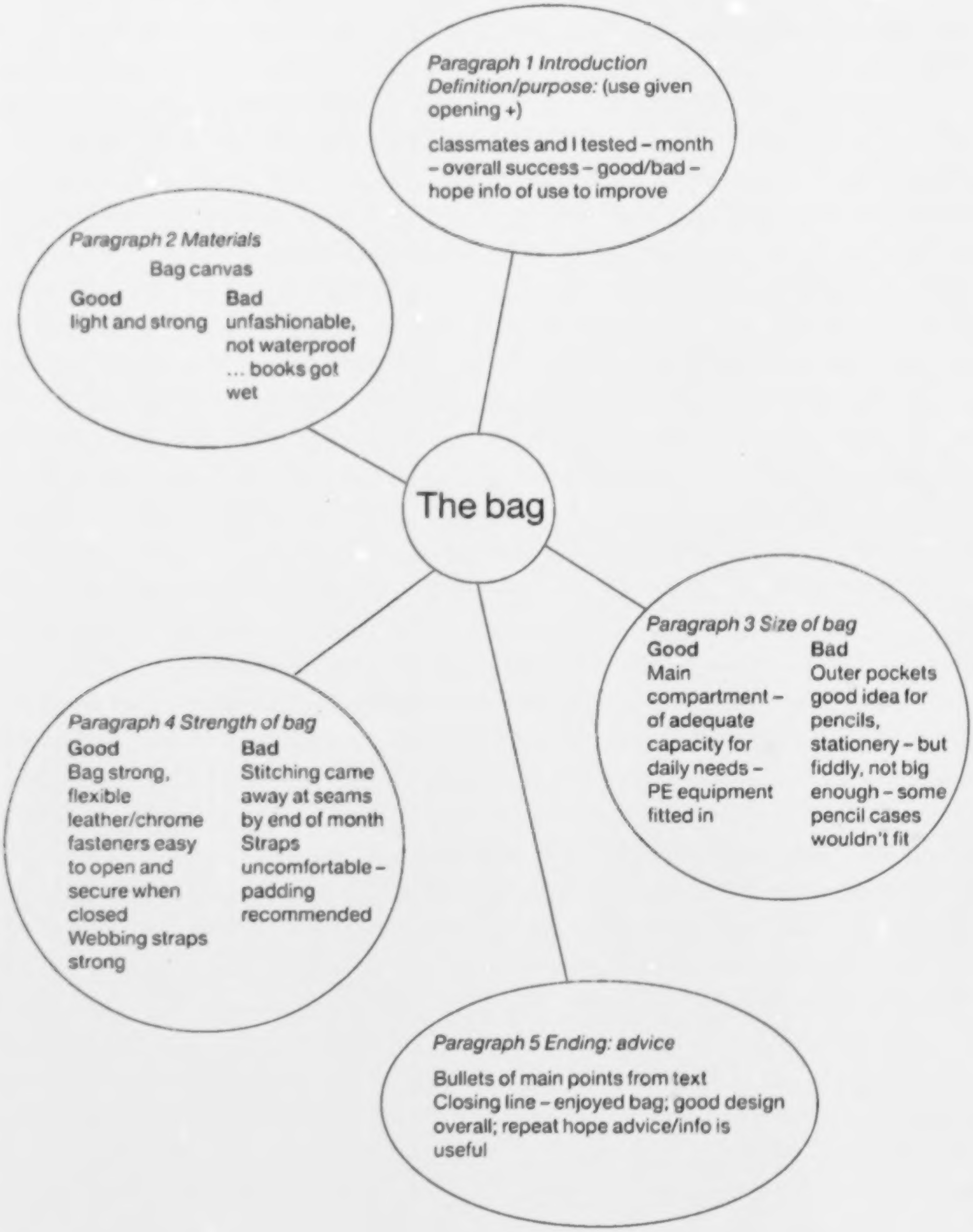
Award **3 marks** for answers that give opinions about the city that are fully supported by textual reference, and make explicit connections between the jungle images and the wild impression this gives of the city.

For example:

- *I think the city is like a big jungle with the cars and street lights as predators ready to jump out in a frightening way. It makes you think that the city is full of wild living things to scare you, like snarling makes the motorbike seem like a wild beast.*

Resource Sheet 10 Non-fiction writing

Planning sheet – Tried and Tested



The bag

Paragraph 1 Introduction
Definition/purpose: (use given opening +)

classmates and I tested – month – overall success – good/bad – hope info of use to improve

Paragraph 2 Materials
Bag canvas

Good	Bad
light and strong	unfashionable, not waterproof ... books got wet

Paragraph 3 Size of bag

Good	Bad
Main compartment – of adequate capacity for daily needs – PE equipment fitted in	Outer pockets good idea for pencils, stationery – but fiddly, not big enough – some pencil cases wouldn't fit

Paragraph 4 Strength of bag

Good	Bad
Bag strong, flexible leather/chrome fasteners easy to open and secure when closed Webbing straps strong	Stitching came away at seams by end of month Straps uncomfortable – padding recommended

Paragraph 5 Ending: advice

Bullets of main points from text
Closing line – enjoyed bag; good design overall; repeat hope advice/info is useful

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